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OCTOBER
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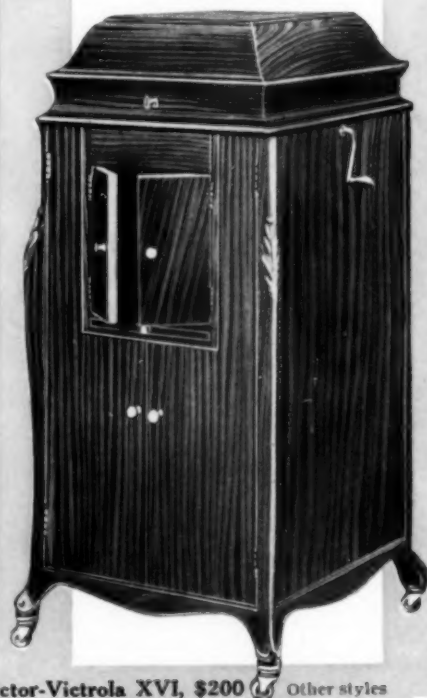
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GOOD THINGS FOR THANKSGIVING

LEADING the magazine for November is *Wanted: A Thanksgiving Guest*, by Isabel Gordon Curtis—unquestionably the best Thanksgiving short story that has ever appeared in McCall's. It's the story of a young married couple who advertise for a Thanksgiving dinner guest—for some woman who is really and heartily lonesome and will appreciate a little family dinner. She comes under a fictitious name—and her real name is disclosed as a startling climax. *Wanted: A Thanksgiving Guest* is a feast in itself.

MUCH has been written about boys and girls working their way through college. But McCall's next month has the first of two articles, photographic in character, telling how and why a country girl determined upon a college education and got it, not without a hard struggle. Her college life-story is reported by Olive Hyde Foster, whose *Playgrounds and the Child* appears in this number. Mrs. Foster made a special trip to Cornell University for the purpose of gathering material from the Agricultural School for these instructive studies of the girl who works her way through college.

SOME women are born wealthy, some inherit wealth and others go after it in a very human, woman-like way—by marrying a wealthy man. If you've ever longed for riches—if you've ever known real poverty of the purse and spirit, such as comes from dependency upon grudging relatives, you will take to heart, *She Simply Wanted a Wealthy Husband*. It's a remarkable confession—a fact story that contains material for a dozen sermons. The woman admits frankly that she married for money. Until next month you can imagine whether she married for better or for worse.

IN COLOR next month will be a fascinating picture story page, by Rodney Thomson, entitled *Ye Deacon's Thanksgiving Turkey*. It takes one joyously back to Yankee-Doodle times, and the diverse pictured mishaps and final triumph of good Deacon Weatherbee will delight all who are youthful at heart.

FROM now on the children can watch for page twenty-three, confident of finding there some fascinating entertainment. Jeremiah Crowley, the original cut-out man, begins this month a series of cut-outs, the initial one being *An Indian Wigwam*. Next month he has a page of droll Owl cut-outs that are even happier, if not easier for the children to do. These cut-outs are in response to the many requests that have come in from all parts of the country.

HUMOR, in the shape of stories and drawings, is not an easy thing to secure. That's one reason why we are a bit tickled to have found another Marion Rittenhouse story for November—*The Composure of the Sylvesters*. No doubt you remember reading *The Defrauding of Helen*, which Miss Rittenhouse contributed to the June magazine. Well, you should be, and, we hope, will be doubly amused and entertained by the queer ways of the Sylvesters, according to Miss Rittenhouse.

NOVEMBER, as usual, provides a special McCall Fashion Number—and next month there will be sixty new McCall designs, filling twenty pages of the magazine and including the latest models in garments for ladies, misses and children for early winter wear. Also there will be an admirable millinery article on mourning hats and veils. Miss Overton, in her Paris letter, discusses the very latest effects in evening gowns, which are also featured on a full color page.

IN FACT, the newest styles, in text and picture, are prominently displayed throughout the November magazine. Special mention is made of the new long sleeves with gauntlet cuffs, reminiscent of the bishop sleeve; of the influence of the pannier and draped skirt; of the pleated dress skirt and of some smart directoire designs in collars. Another interesting feature is the dropped shoulder effect in waists. Mrs. Whitney's home dressmaking lesson is devoted to the dress skirt for street wear, and there will be an illustrated page on gathered skirts, which are just now having a marked revival.

AMONG the hundreds of letters regarding the magazine that have been coming in of late from all parts of North America, a large number have asked for articles on interior decoration and on money-making ways of raising poultry, vegetables and so on, in a back-yard or on a small farm. By a coincidence we had already arranged for two series of articles on these identical subjects—and Rena Cary Sheffield contributes Part Two of *The Home-Makers and What They Did*, to McCall's for November. It's full of practical advice, set down plainly and not without considerable sympathy.

KATE V. SAINT MAUR is the author of the other coincidence, so to say, with her series of articles on *Making the Home Place Profitable*. After reading this month about the profitable handling of chickens, the thrifty and ambitious housewife will be just as much interested next month in learning about the profitable ways of handling turkeys and gathering and storing vegetables for the winter.

IN NAMING over the fiction features for November, we musn't forget the delightfully fresh and human little story by Helen Duncan Queen, *Better a Stalled Ox Where Love Is*. It does its part, with the other clever stories, to make the November magazine the best fiction number of McCall's ever published. You will enjoy every word of it.

AMONG many more good things in the Thanksgiving magazine will be the last instalment of Miss Schmitz's practical talks on *Common Sense About the Baby*. There will also be a page devoted to *Raffia Weaving in the School and Home*, fully illustrated. Miss Chase and Miss Thomas have an unusually interesting display of fancy work and needlework ideas. Miss Ayer continues her *Common Sense Beauty Talks*. And there will, of course, be the usual departments on cooking and table arrangements, besides the fixed features.



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McCALL'S MAGAZINE

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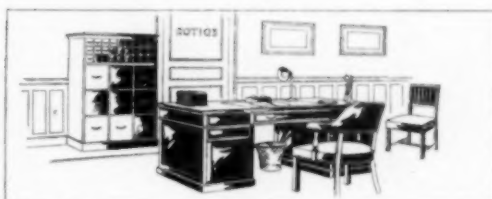
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Vol. XL No. 2

New York, October, 1912

Between You

□□□



& the Editor

□□□



WHEN we were small children, one of our pet pastimes, as you may remember, was measuring our respective sticks of candy to see whose was the biggest. Well, we've always had a very flattering opinion of McCALL's—naturally—but after reading over the thousands of letters expressing Your opinion of the magazine, we're obliged to admit that yours is the biggest stick of candy. Perhaps it is well that, mingled with the unqualified and friendly praise and commendation, were scattered a few criticisms. We are only sorry there were not more, for, if you remember, it was criticism we invited and desired. Healthy criticism makes for growth, and our ideal for McCALL's is a growing magazine. So when you say, in providing so much that is delightful and practical for Our Girls we have almost forgotten the boys, it is a suggestion we value. If that is true, we shall reform at once, for we know they are of equal importance—at least to their mothers.

WE'RE the friend of both, in the warmest and most personal sense, and interested in all their needs, ambitions, pleasures and desires. So, Boys—and Girls, too, of course—if there is anything you would particularly like to see in the magazine, or if you know just the way we could fit in even better than now with your work or your play or your study, your experiments, games, vacations, perplexities or pastimes, write and tell us, just as if we, too, were Boy or Girl—and some way, somehow, McCALL's will try to give you just that thing you want. Of course, type has a way of filling up pages before one knows it, and even an Editor can't stretch space, yet in the course of the months you may be sure we will find a way to make your wish come true. And this applies not only to our boy and girl readers, but to everybody, from the baby in long clothes (through her interpreter mother) to the greatest great-grandmother of all.

McCALL's is, first and foremost, a Family Friend, and its whole mission in life is to supply every lack and fill all the needs in the comfortable home life of those it visits. All our plans for the coming year, as in the past, bear this in mind, and there is scarcely a phase of home life or human interest which McCALL's for 1913 will not recognize and supplement in the most fascinating manner, through its clever stories and articles or helpful departments.

IF YOU are a home-maker—as, of course, you are, in prospect if not in actual experience—then McCALL's means to continue to serve, in even greater degree, as a post-graduate course for you in everything pertaining to the home, from short cuts in housekeeping to all the nameless inexpensive little luxuries of home decoration and home entertainment which make houses into homes and turn drudgery into creative work; if your purse sometimes gets perilously flat and empty and you would like a little advice about how to fill it with the modest jingle of pin-money all your own, it shall be our real pleasure to help you with suggestions and advice; if you are tired and over-worn, and pots and pans and kettles have grown to take on a hateful aspect and to blot out all else from your horizon, then we shall try to be the ones to “understand” and help you to a new adjustment of the home and its duties which shall leave you time for “looking at the stars” and for self-expression in its most harmonious form.

AND you may be sure of one thing. We haven't read all those August letters (the prizes for which will be awarded in the November magazine) without discovering how clever our friendly subscribers are in original ideas and how rich in useful experiences, all of which would mean so much to other women if we could but pass them on. And that is what we mean to do! For, in the future, we shall not only ask you for those ideas but pay you well for them, as you will see by watching our editorial and announcement pages. We're only hinting this month, but the December number will be full of delightful surprises.

I wonder if you remember Silas Wegg and his reluctant fellow-conspirator, Mr. Venus, in *Our Mutual Friend*? If so, you can't forget the visitations of the sad Mr. Venus, and Mr. Wegg's more or less futile endeavors to cheer him up with offerings to the inner man—cold mutton pie and meat pudding and other delectable products of the kitchen. “Cast your eye along the shelves, Mr. Venus,” Mr. Wegg would say entreatingly, “cast your eye along the shelves, and if you see anything you like, have it down.” That's our message to you! Cast your eye along the shelves—of your own needs, desires and ambitions—and if you see anything you want, whether it be in the way of practical help, entertainment or inspiration, tell Us and we'll have it down.

Just to emphasize the possibilities of THE RAG BAG, and to show what dainty and useful articles may be made from the insignificant odds and ends, we are offering this month

\$60.00

**for your cleverest
RAG BAG IDEAS**

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10.00 for the next best.

5.00 for the next best.

3.00 for the next best.

2.00 for the next best.

1.00 for each of the 15 next best.

All letters submitted in this competition must reach this office before December 1st, addressed to THE RAG BAG EDITOR, McCall's Magazine, 236 W. 37th St., New York City, and prizes will be awarded and announced in the magazine as soon thereafter as careful consideration of the manuscripts permits. Prize winners will then be requested to send in to us the original articles for photographic reproduction.

PLEASE NOTE: No manuscripts can be returned, but all not used and paid for will be carefully destroyed.

MY TRIALS AND TRIUMPHS IN GRAND OPERA

By Felice Lyne



MISS LYNE AS MARGUERITE
IN "FAUST"

ONE evening last April the Queen of England sent for Miss Lyne after the latter had scored a notable triumph as Marguerite in the garden scene from "Faust." It was at the London Opera House. After complimenting the young prima donna on her wonderful voice, the Queen said:

"I understand that you are half an American."

Miss Lyne replied with earnestness:

"No, your Majesty—I am all American."

Miss Lyne did not add that she was from Missouri, nor that she had been seriously developing her voice for only five years. The result of those five years of study and struggle is accounted little less than miraculous in the operatic world. In the following article—the first she has written for any magazine—Miss Lyne has a message for every girl who is ambitious to sing professionally.—THE EDITOR.

I CANNOT remember when the idea of becoming an operatic singer first took root in my mind. In fact, I cannot remember when it was not there. I have always been musically inclined and at the age of about five I had my first musical instruction in the form of piano lessons from an aunt, herself a splendid pianist. But I must admit that I was not very serious in my work and only awaited the time to eat the apple which was usually cut up into halves and quarters to explain half notes, quarter notes, and such. However, even at that early age my aunt remarked upon the unusual truth of intonation displayed by my small voice.

From this time on, I have never ceased the study of music in some form, in addition to taking up the study of languages as soon as I started my school work. Between the ages of seven and nine I occasionally sang little ballads, and can remember being sometimes called in from play, much to my disgust, to sing *The Owl* and *the Pussy Cat* for the proud family.

However, I never took up the study of singing seriously until I went to Paris in August, 1907, to study with Madame Mathilde Marchesi. The winter previous I took some few months' lessons in my home, Kansas City, Missouri, but very few of my acquaintances knew I even aspired to a voice until I left for Europe to study.

I HAD studied just exactly three years when I accepted an engagement with Mr. Oscar Hammerstein, then in New York, and returned to America in August, 1910. Mr. Hammerstein, however, was not the first director for whom I had sung. In fact, I was on the point of signing an engagement for grand opera in Germany when I met him.

In May of my first year in Paris I chanced to be heard by the representative of a famous opera house on the Continent, and, had I felt myself prepared, could have made my *début* then. But I knew there was yet much to be done before I could take and hold my place in the rank I had singled out for myself.

The following January I sang for the director of the largest opera house in Europe. He offered me second roles in that institution; but, in spite of these seemingly flattering offers, I knew I was not yet ready.

Madame Mathilde Marchesi has been, and is one of the greatest musicians of the age, and she taught me many things in a technical and musical sense that I could never have learned from anyone else. But at this period in my studies certain difficulties arose in my actual voice work which made me finally realize that if I was to attain my aim and ambition to sing in grand

opera I must seek something still further in respect to voice production. I was confronted with what was to me a desperate state of affairs, and it was then that my greatest struggles began. For I had no idea where to turn, and finally was without any teacher at all for several months.

I DO not believe I should ever have struggled through this trying time if I had not had the constant care and encouragement of my mother, who has been with me from the first. It is a crisis of this kind which serves so often to defeat the ambitions and efforts of so many students. Most of them meet it, and, in reality, I doubt if many have succeeded without encountering some such obstacle. Some go down before it, fighting, perhaps, for a little while longer, but defeated in the end, and others win out through intelligence and perseverance, these latter making up the ranks of "those who arrive!"

Fortune was kind to me, and almost by accident I came to study with L. D'Aubigné, of Paris, an American and Virginian. For eight months I had a lesson every day from him, sometimes two or three, and at the end of that time my difficulties had vanished, and I at last felt satisfied to take my first few steps alone—in a word, I was ready and knew it.

My eight weeks' experience in New York and Philadelphia in Mr. Hammerstein's operetta, *Hans, the Flute-Player*, served to accustom me to the theatre and taught me that the audience, part of the great, big public, is not some goblin, ready to swallow one up, but is made up of very human people, ready and anxious to be kind if one does good work.

I am sure that no one ever had more kindness shown her by fellow artists on the stage than I had the night of my recent *début* in London. First came my scene and duet with M. Maurice Renaud, the *Rigoletto*. This marvellous artist was wonderfully kind and gave me words of encouragement from time to time. And when he left me on the stage, a whispered "bravo!" under cover of the applause encouraged me to begin my duet with the duke of the opera, Orville Harrold. As we finished our scene together and our high D flat brought forth torrents of applause, Harrold bowed himself to the door in the wall, murmuring:

"You're doing splendidly. Keep it up!"

With these words in my ear, I turned to begin *Caro Nome*, and I shall always feel that my great triumph at the end of this aria was made easier of accomplishment by the immense good-will and encouragement of my comrades on the stage that night.

I did not expect to make so great a success, although it never occurred to me to fear a real failure. I hoped that after a little while I might become established



FELICE LYNE AS GILDA
IN "RIGOLETTO"

among opera-goers in London, but I would have been quite happy had this been accomplished after a season's work. Of course, I was much elated when I realized the "hit" I had made, but before many hours I began to be besieged by reporters, more of them than I ever dreamed existed. I was photographed by flashlight until I saw stars continually, and finally rebelled.

I SUFFERED from no extreme nervousness on the night of my *début*, but as the hour approached for my second performance I found myself limp with dread and anxiety, lest I do something not so well as my first performance and thereby disappoint the kind people who had bought up every seat in the house to hear the brand new prima donna. It was a most trying performance for me, and, to make matters worse, a real London fog descended upon us about seven p. m., and did not lift all evening! It was the first London fog I had experienced, and when I went down to the stage from my dressing room I almost fled back, for the fog had penetrated into the theatre and the stage was cloudy with the thick atmosphere.

I was aghast, and felt sure that I could not sing, for even as I stood waiting for my entrance my eyes began to smart with the irritating fog. However, I soon found that it was not affecting my voice, and none of us on the stage suffered any serious inconvenience until the last act, when the continued breathing of the smoke-laden atmosphere made us begin to cough occasionally when off-stage. But we got through with comparatively little annoyance, and I was happy again when I read in the papers next morning that I had repeated my first night's success.

In the thirteen weeks which followed my *début* at the London Opera House, I sang exactly forty times—thirty-six times in opera and four times in concert. Out of seventy-one operatic performances which were given during the season I sang thirty-six, comprising five different roles: Gilda, Lucia, Olympia in *The Tales of Hoffmann*, Marguerite and Rosina. I sang Marguerite for the first time the ninth of February, and just eight days later gave my first performance of Rosina. I have never heard *Lucia di Lammermoor* except when I have appeared in it myself. Neither have I ever heard *The Tales of Hoffmann* from before the curtain.

LAST Christmas week I sang five operatic performances in five days, including two performances of Lucia, two of *The Tales of Hoffmann* and one of *Rigoletto*. One Saturday I sang *Rigoletto* in the afternoon and Olympia in *The Tales of Hoffmann* in the evening. On numerous occasions I have sung performances two days in succession, such as *Faust* one night and the *Barber of Seville* the next. On March 2 I sang in the afternoon in the Albert Hall at a concert, and in the evening appeared in the Mad Scene from *Lucia* at the gala performance which marked the close of the winter season.

All of my performances as Gilda, Lucia, Marguerite and Juliette have been with Orville Harrold as the tenor. In *Faust* and *Romeo and Juliette*, the three leading roles have been taken by Americans, Henry Weldon always singing the roles of Mephistopheles and Friar Laurence, excepting one or two performances of *Faust*, which he missed through illness.

My first operatic season was indeed a strenuous one, and no small part of my work has been the rehearsals and study necessary for singing all of my roles for the first time, for I have had the fearful handicap of building my repertoire literally before the eyes of the most severe critics of the world.

But what can I say of these English people, the supposedly cold, reserved English—who opened their hearts to me instantaneously, so unreservedly that I was "made" at the conclusion of my first performance in grand opera, and my first appearance in London! And most of them did not even know my name—and, what is better, they did not care! Nor when they knew did they hesitate to stamp their approval upon the work of an unknown American girl, although they are frank to admit their general dislike of Americans as a class. I feel that it was a wonderful bit of generosity and broad-mindedness, and it shows that whatever they may be, the English are true to their convictions, and not at all afraid to voice their opinions.

The evening of April twenty-second, 1912, I sang Juliette in *Romeo and Juliette* for the first time, in the opening performance of the spring season at the London Opera House. Again the cast was American, Orville Harrold singing Romeo and Henry Weldon as Friar Laurence.

Monday afternoon, April twenty-ninth, the three of us appeared together in the Garden Scene from *Faust* in a gala performance which was given for charity at the London Opera House by a number

of English society leaders. King George, Queen Mary, Princess Mary and Prince Albert were present in the royal box. At the conclusion of the scene the Queen sent for me, and I went to the box in my costume and make-up. I was presented first to His Serene Highness, Prince Alexander of Teck, Her Majesty's brother, who in turn presented me to the Queen. Her Majesty was most charming to me, shaking hands with me and complimenting me upon my voice and work, and asking a number of questions about myself. On the conclusion of the interview she once more shook hands with me cordially and expressed a desire to hear me again.



AS JULIETTE IN "ROMEO AND JULIETTE" MISS LYNNE HAS SCORED ONE OF HER GREATEST SUCCESSES

AS TO the future of grand opera, I feel sincerely that it lies largely in the hands of Americans. This is true for several reasons. Principally among them is the undeniable fact that Americans in general possess an extraordinary fund of intelligence, determination, grit and aggressive initiative. The voice is there, too, but to my thinking, that is only half the game. For there are thousands of possessors of beautiful voices in the world who lack everything else to make them singers. There is no

dearth of voices, but the sooner we realize that a fine vocal organ is not the only qualification for a successful singer, the fewer wrecks shall we find on the sand-bars of Studying for Opera.

One who has never lived the student life in Paris, or in any other musical center in Europe, cannot conceive of the hundreds of unsuccessful aspirants for vocal fame, with good voices, who drift aimlessly from teacher to teacher for years, with almost no chance of succeeding and their lives hopelessly spoiled for anything else.

Judging from observations made during my own short experience, I should say that the essentials of success in the art of singing are brains and voice. I put brains first because without a high degree of intelligence a fine voice is easily and quickly ruined, or else comes to naught.

Americans, in view of their natural intelligence, talent and ability should in time dominate the operatic world. But alas! they will never do so while we are compelled to seek our first appearances in Europe, among strangers (and often antagonistic strangers, at that!), and cannot be accepted for big things in America until we have won our spurs abroad. These conditions do not, by any means, foster American art—the latter simply survives in spite of

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"JULIA," MRS. SIMPKINS SAID IN A LOW VOICE, "IS THERE A NEWS-PAPER OR SOME DOUGHNUTS OR ANYTHING THAT MR. SIMPKINS CAN DO?"

MRS. SIMPKINS NÉE MRS. SMITH

By Anne Warner

Illustrations by Herman Heyer



IT WAS the day on which Mr. and Mrs. Simpkins (née Mrs. Smith, as the village paper knowingly put it) were expected home from their wedding trip. A soft, warm, rainy day, with a gentle patter on trees and roofs and walks. Mr. Clinch, Mr. Simpkin's aged and responsible man-of-all-work had driven to the station to fetch the bride and groom. Mrs. Simpkin's daughter Jane, and Mrs. Simpkin's maid-of-all-work Julia and Mrs. Simpkin's cat were ready and waiting at the house. Jane didn't expect to remain in her stepfather's house long, her mother's marriage had made it possible for her to fulfil the vague dream that haunts the heads of so many daughters nowadays, she was going away to the city to launch herself upon the great sea of life's bigger call—to "branch out" as the one-time Mrs. Smith had expressed.

Julia did not expect to remain long either, Julia was of another feminine type and was about to fulfil her dreams also. There was nothing vague or shadowy about Julia's dreams—she was just going to go the old straight road of youth and strength in the country—she was going to get married.

Whether the cat had any views of any kind as to going forth or staying with the newly wedded couple must, of course, remain in doubt. The cat was very restless and unsettled, running here and there and mewing constantly.

THE rain fell softly, softly, Julia rushed here and there, Jane wandered ceaselessly up and down stairs, the cat walked in circles, curled and uncurled in chairs, and there was no peaceful spot for anything or anybody as they all awaited the impending arrival. Even old Anna Maria Crishem out in the cottage-house, who, at eighty, was still the Simpkin's family stand-by, seemed affected and dropped her soap on the floor three times—an accident hitherto unknown in an uneventful life. Anna Maria Crishem had been a member of the Simpkins' family for sixty-five years, and neither weddings nor funerals nor bridal home-comings had hitherto ever ruffled her in the least. But today when Julia was red and hot with a final sweeping and Jane was exercising all her ingenuity in trying to make bouquets out of fuchsias, Anna Maria Crishem

did drop her soap three times. Perhaps being over eighty led to her philosophy running a bit thin. Or, perhaps, she felt flustered over facing a new mistress.

When the clock struck five Jane, closely followed by the cat, ran up to the cupola to see if the train was on time. She was rewarded not only by seeing that it was on time but by seeing the train itself into the bargain. Turning to run down and tell Julia she tripped over the cat, fell and broke her leg. Thus it was that the cat's temperament played a great part in the life of Jane Smith. The door at the foot of the stair was shut and it was impossible to make anyone hear. Jane tried faithfully, however, for a long time, and then finally fainted. The cat climbed out of the stair window, attained to the ridge-pole, thence to the apple-tree, descended backward, and was on the porch with Julia when the carriage turned in the driveway, circled the half-moon of shrubs and stopped beside the steps.

MRS. SIMPKINS (née Mrs. Smith) got out first. She looked tired and worn. A rainy day is never easy on anyone who wears crimps and her face was decked out with simplicity for its chief charm. Simplicity is all very well if there are some intricacies to help, but it's a poor staff to lean on all alone. Mrs. Simpkins coughed as she alighted and, turning, took her parasol and valise from behind, with a little air of making sure where they were and that they were neither lost, strayed or stolen. Mr. Clinch was smiling at Julia through his glasses and Mr. Simpkins was hitching along his seat an inch at a time preparatory to also quitting the vehicle.

"Well, Julia," said the bride, turning to mount the steps, "I hope you're all well?"

"Oh, yes'm," said Julia, taking the parasol and handbag from the hands of her mistress and wondering where Jane was, "I hope you had good weather?"

"Shall you want the horse any more?" asked Mr. Clinch in stentorian tones.

"No," said Mrs. Simpkins, sharply and distinctly.

Mr. Simpkins now making a satisfactory finish to a very creditable imitation of the cat and the apple tree in which he was engaged, Mr. Clinch drove off to the barn, and the other three went into the house. Not seeing Jane, her mother at once made up her mind that she'd gone to

the city without waiting for her return, but was far too used-up to feel hurt, at that or anything else. Julia wondered very much why the daughter didn't appear, but said nothing. They went into the sitting-room, and stood there, the bridegroom and Julia in an aimless way, the bride with an air of considering what to do next.

"Julia," she said then in a low voice, "is there a newspaper or some doughnuts or anything that Mr. Simpkins can do?"

Mr. Simpkins had his head cocked on one side, smiling away as hard as a man intending to be agreeable has ever smiled yet. Julia disappeared at once and reappeared almost as quickly.

"Here's the *Weekly Advocate*, Mr. Simpkins," she proclaimed clearly and loudly. Mr. Simpkins permitted the bait to hook him at once and was presently snugly trapped in an arm-chair.

"He'll be asleep in three minutes," said his wife, with the air of one who knows their subject from A to Izzard. "Come into my room with me, Julia." Julia followed into the bedroom just off the sitting-room. It was a large and comfortable room in which the previous Mrs. Simpkins had spent fifteen years engaged with her thoughts and the asthma. Her successor sat down on the side of the bed abruptly and sighed heavily. "Well, Julia," she said, "there was no two ways about it, I had to marry. There was nothing else to do. I had to marry."

There is no use denying that Julia was startled at this remark. "Yes, ma'am," she said, after a blank two seconds.

"You know as well as I do that I'd never have thought for one second of marrying again if the bank hadn't failed, you never heard me want to get married. I loved my first husband, and any woman who has got any really sincere feelings never married twice. There's something about being married and seeing the man you've married laid away safely, that makes a woman sit quietly and contentedly down single forever after." Mrs. Simpkins hereupon got out her pocket handkerchief.

"Yes, ma'am," said Julia, gasping somewhat, "don't you want to take off your bonnet?" Julia wished that Jane would appear.

The bride wiped her eyes. "I don't know—after a little while perhaps; but Julia, first just let me talk, in a low voice, to a woman—that's what I need most. You do get so much of a man on a wedding journey. And you know my first husband had been dead so long—I'd forgotten a good deal about how trying it is to have a man always about. Of course, I love Mr. Simpkins, Julia—I love him dearly, but there's such a lot to married life besides love. It isn't just love that keeps you busy going round and round when you're married."

"YES, ma'am," said Julia, her eyes wide open, and her wits all working over what under the sun Jane could be doing.

Mrs. Simpkins wiped her eyes. "Oh, Julia, I am tired. A man is such a responsibility. Of course, a woman always enjoys a honeymoon, but the next time you and your beau are out walking, won't you walk up to the cemetery and see how old Mr. Simpkins' father and mother lived to be—I've been wondering all this week?"

"Yes, I will," said Julia, "the kettle's boiling, don't you want a cup of tea?"

"No, I don't believe I do. Goodness me, it's such a comfort to see you that I don't seem to want anything else. You see, Julia, I'm tired—

very tired. I don't know what there is about a wedding trip, but it seems to take all the courage out of me. I remember my other one was just the same. Jane's father thought it was because I lost a cuff button out of the car window, and I let him think so. If a man's inclined to make up his own reasons for his wife's crying it always saves time to let him. I never contradicted Jane's father—never. Even when he thought a hot-box was a steam whistle I never contradicted him, it's the only way to get along with them. Don't forget that when you marry, you poor girl."

"Yes, ma'am," said Julia, now wondering acutely where Jane was.

"Julia, is old Anna Maria Crishem in the kitchen?"

"I think she's out in the cottage house."

"There's a lot of things I want to ask her about how Mrs. Simpkins managed. I do wonder if she brought on the asthma by talking loud. You ask her—will you? It's going to be an awful thing if I really injure my health talking loud so much. And if Mr. Simpkins gets a word wrong in his head it takes a week to get it straight. He's such a slow thinker, Julia, he'd ought to have been a judge. He'd ought to have been a judge. He'd have made a fine judge. Then he'd have lived somewhere else, too, and I'd never have known him. I was awake half last night thinking of what my life might have been if I'd never had known Jane's father or Mr. Simpkins. You can lay and think of things like that by the hour when you're married." She wiped her eyes again.

"Yes, ma'am," said Julia; "but I do wonder where Miss Jane is!"

This remark led to the immediate hunting of Jane and developments easy to foresee.

BY THE time that the doctor had made his visit, set the broken bone and seen Jane fairly comfortable in bed it was nine o'clock. The rain was still falling gently and Mrs. Simpkins, having eaten some supper in an absent-minded manner, stole upstairs to the sick room. "Are you asleep, dear?" it was the old, well-known inquiry, but the tone seemed altered.

"No, indeed, mother—come in."

Her mother went in and leaning over her, kissed her with more tenderness than she had shown in years. "Are you in a great deal of pain, my dear?"

"Not so much. Oh, I shall soon be better."

"Jennie,"—a choke.

"Yes, mother."

"I'm so awful glad that you're not going away right off. I'm truly almost glad you've broken your leg."

Jane held out her hand and her mother seized it with avidity. "Oh, my child, my child!"—for a minute it looked as if the bride would burst into tears. The daughter was much touched. She had been through many phases of her mother's development but this was new to her. She could not understand, for there had been no chance for any disbursement of views in her hearing. But she perceived that her mother's heart was very full and that she needed sympathy so she looked it with her eyes and pressed it into the palm touching her own.

For a little there was silence while the mother's bosom heaved unevenly; then Mrs. Simpkins controlled herself and spoke with her old earnestness. "My dear, you know I just had to marry—I just had to. A real woman can't do anything else. And there was only

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"I'VE BEEN THROUGH SO MUCH, SO MUCH . . . YOU KNOW I JUST HAD TO MARRY, I JUST HAD TO"

PLAYGROUNDS AND THE CHILD

By Olive Hyde Foster



"GET back! Get back! Minnie's going to dance!" The circle around the hand organ widened under the combined signal of the director and the physical pressure of a few of her youthful assistants. The crowd on the playground was four or five deep, but a space was cleared in front of the instrument, the leader began to grind, and Minnie stepped out, awaiting her musical cue. She was a little tot, probably not more than six years old, poorly dressed but neat and clean, with soft brown locks, large dark eyes and a pallor that told of life in a congested district. At the right instant she sprang into action, expressing all the beauty of *The Spanish Flower*. Her slender hands gracefully swept through the air above or barely touched the ground beneath, but her tiny feet never missed their perfect step. And as she advanced and receded, lost to everything but the joy of life in action, her face at times bore an expression almost angelic.

Similar scenes are being enacted in our cities everywhere, although folk-dancing has been taught in this country only a few years. It was initiated by a few ardent settlement workers, seeking a means of providing suitable ex-

dancing has a unifying influence of inestimable value. The American child that learns *The Highland Fling*, the Italian child that learns *The Hungarian Solo*, the Irish child that learns our almost national two-step, has a new-found sympathy for a neighbor perhaps previously despised. They have a key to the heart of children from other countries, and they can win a friend. Then, too, the folk dances, symbolizing the pursuits of the people, such as sowing, reaping, hunting and the principal events of human experience, involve the expression of ideas. That is why they have an educational value not to be found in non-symbolic dances, which are but beautiful and rhythmical movements. "Folk dances give to the individual," says Dr. Gulick, of the Playground Association of America, "the racially old inheritance upon which wholesome thinking as well as wholesome feeling rests, and they have been selected with reference to the wholesomeness of the instinct which they represent."

DANCING, though, is only one manifestation of the regulated instinct for play. Students of child life have come to realize that in play are to be seen all the primitive instincts to hide, to flee, to pursue, to contest; and it is in the play world, which is the real world to the child, that educators are at last finding a way to relate the real to the



WHERE FIVE THOUSAND CHILDREN PLAY DAILY IN THE HEART OF NEW YORK

ercise as well as pleasure for the little girls whose only playground was the street. Many of the children of foreign parentage had probably never seen their national Csardas, Clap-dance or Carrousel, and they learned with eager interest. One not quick enough to pick up a step from watching the others, found willing instructors among her more clever companions. As for music, they could all sing and clap time; so the enthusiasm grew, and the movement to teach became general. In New York a new interest has been created by the city's provision of a small, neat pony-organ, which is driven from one playground to another, and allowed to remain a day or two at each place.

THE love of poetry, music and art, fundamental in the continental peoples, has been repressed by our narrow, dirty streets and crowded tenements, but in the rapt faces of these dancing children one catches glimpses of the soul of a Beethoven or a Michael Angelo. Inherent love of beauty is at once manifested. Their dull eyes brighten and their wan cheeks quickly flush into color and glow with new life. They seem to feel, too, a new, growing self-respect, as evidenced, a director tells me, by the fact that the girls she taught first now feel they are getting too big to dance in the open air, before the chance crowd, although they still enjoy the fun among themselves and like to appear at their regular neighborhood entertainments.

But aside from the health and recreation involved, the

ideal, and to develop sound moral judgment together with active minds and strong bodies.

"The best way to train a boy," says Justice Hughes of the United States Supreme Court, "is not to lecture him into tears about his wrong-doing, but to show him the delights of an honorable and happy boyhood. Boyhood and girlhood must have a vent in play. It is natural; it is right." And Luther Burbank, that scientific student of life in every form, in "The Training of the Human Plant," says: "Every child should have mud pies, grasshoppers, water-bugs, tadpoles, frogs, mud turtles, elderberries, wild strawberries, acorns, chestnuts, trees to climb, brooks to wade in, waterlilies, woodchucks, bats, bees, butterflies, various animals to pet, hayfields, pine cones, rocks to roll, sand, snakes, huckleberries and hornets, and any child that has been deprived of these has been deprived of the best part of his education."

Comparatively few city children, however, get any opportunity to learn the delights of these fascinating things, and so when people at large awakened to the fact that the best interest and welfare of every child depended on his ability to develop in natural surroundings instead of in the artificial, restricted life of our cities, they began to provide suitable environment for his activities. Many different plans were tried, but in a short time the most noticeable and best results were found to come from the highly popular public playground.

Boston, in 1882, started the playground work, but it was not until seven years later that Lynn, Mass., decided to follow its example and then Rochester, N. Y., in 1890. So successful was this beginning that the movement continued to grow, and with the last few years has spread rapidly. Hundreds of municipalities now maintain playgrounds, while other hundreds are conducting campaigns to procure them. In many places the children themselves have had meetings and parades to express their wishes in the matter. The reports received some time ago from 184 cities showed that these alone maintained 1,244 playgrounds, and employed 3,345 men and women, *exclusive of the caretakers*. Over half the whole number of playgrounds were reported open through the year, many places had playground associations, and quite a number their own playground commissions.

An even wider range of activities is now being considered by enthusiastic lovers of children. Mr. Freeman B. Shedd, of Lowell, Mass., recently offered a fifty-acre playground, valued at \$50,000, with the only restriction that the city should within a reasonable time begin the improvements suggested. These included an open-air theater, a wading pool, a swimming pool and a shallow pond for small boats in summer and for skating in winter; two gymnasiums, one for men and one for women, tennis courts for both, an athletic field and a playground for small children.

SECRETARY BRAUCHER, of the Playground and Recreation Association of America, reported that "The one hundred and eighty-four cities alone from which the figures were available (July, 1911) spent last year \$3,025,779.23 on playground work. It is a little startling," he adds, "in the list of professors at the University of Pittsburgh to see 'Professor of Play.' The University of Wisconsin has again demonstrated its leadership by calling one of the strongest practical playground workers, George W. Ehler, to be head of a department of physical training. Several institutions are now considering more comprehensive plans for the training of recreation workers."

The subject of supervised play has been much discussed. While it was being debated in Congress, one prominent man said, "You might as well try to teach fishes to swim as children to play," but the advocates of the system answer that for that matter it has been proved that the instincts of animals sometimes do have to be cultivated. George E. Johnson, of the Pittsburg Association, says on this point: "There are authentic cases of young birds that have learned to sing the song of foster parents, and remained apparently ignorant of the call of their own species. A song sparrow that was raised by goldfinches sang like a goldfinch and never like a song sparrow. Some English

starlings imported into this country a few years ago have changed their song from that of their English ancestors to one almost like that of the purple grackle with which they sometimes associate. A little girl I knew reared a chicken which followed her and would not follow the mother hen. A man raised some young ducks and kept the old duck from taking them to the water. After a certain time these ducks were taken to the water and they could not be made to swim. A kingfisher teaches its young to fish, a fox gives its live prey to her young to worry, a cat plays with her kittens and a dog teaches her puppies to wrestle."

CHILDREN will play! One has only to pass along the streets of the most crowded city, or the byways of the smallest town, to find proof positive of this fact. Un-

directed, this instinct to play finds satisfaction in all kinds of mischief; the city child pilfers from the fruit-stands, breaks street-lamps and drops bags of water from upper windows on passers-by, while his country brother liberates chickens, robs orchards and carries off garden gates. Directed, this inborn love of activity can be made an easy road to improved conditions, moral as well as physical.

The difference between a good boy and a bad boy is simply the difference between well-directed and misdirected energies. His instinct to throw, which gets its highest satisfaction in a good game of baseball, will, if not properly educated, find vent in breaking windows and stoning cats. Analyzed, the object in each case is the same—correct aim. And as correct aim in

play corresponds to definite purpose in work, and that leads to definite mental action in all the affairs of life, the child ought to be trained in his play in order to make the adult right in his morals. In all games played under proper supervision, the children soon learn to be fair and honest, and to despise cheating and deceit. If a boy disobeys the rules he is suspended for the day, and deprived for the time being of the delights which he can no where else enjoy. Needless to say he will not offend soon again, and he quickly learns to have proper regard for the rights of others.

THE principal point with any of the recreations, however, seems to be that a leader with real interest shall start the play, and then be near enough to see that it is properly carried out. Mothers with young children have frequently noticed that the little ones soon tire of a pastime if left entirely to themselves, but that they will go on by the hour if an older person take a hand. This does not imply that the mother or supervisor should constantly lead, or always

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WHEN GARDEN WORK IS PLAY

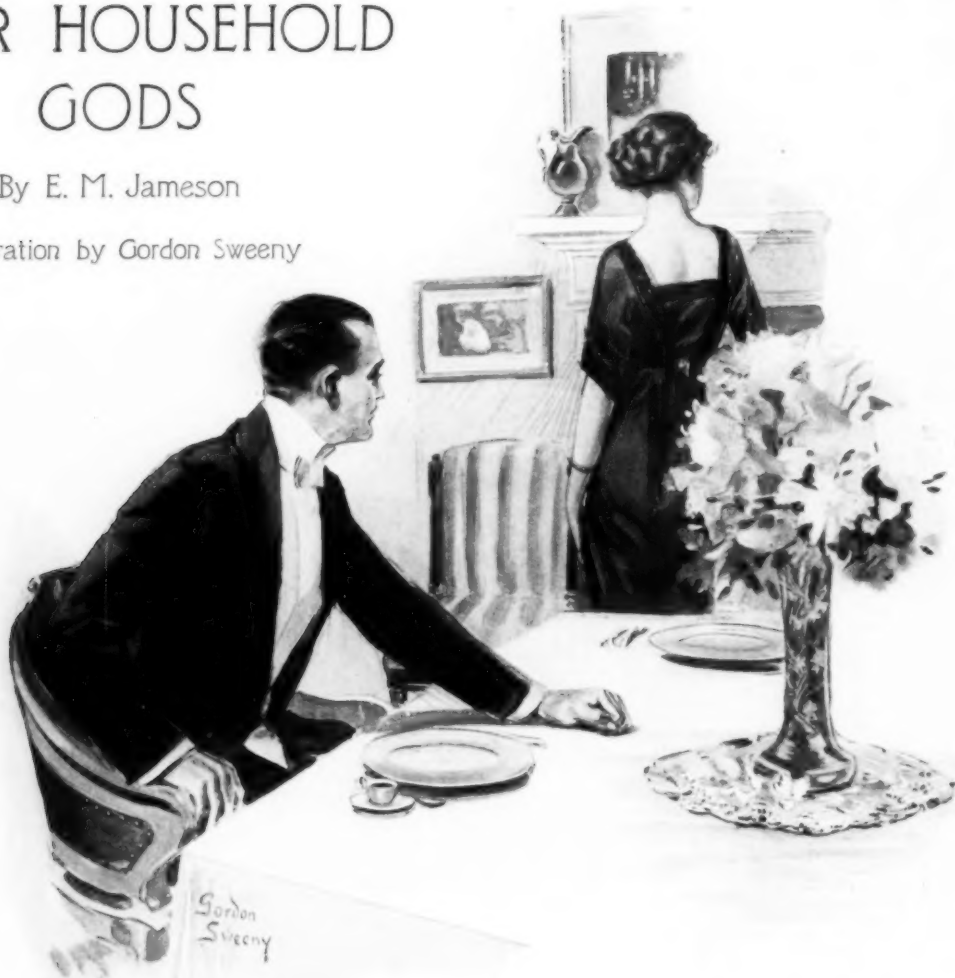


DANCING ON THE GREEN IN CENTRAL PARK, NEW YORK

THEIR HOUSEHOLD GODS

By E. M. Jameson

Illustration by Gordon Sweeny



SHE HAD RISEN AND APPROACHED THE MIRROR. "IT'S EXACTLY THE SAME, AND YET THERE'S A DIFFERENCE . . . JUST LIKE A CLEVER DUPLICATE!" SHE EXCLAIMED



WITH the pride natural to the newly wedded, young Mrs. Boddington was taking her former school friend over the establishment. "Do you want to see it all, Virginia, or will it tire you too much? Not that it's very extensive from garret to cellar!"

"All, please," said Virginia with a smile, "but I'll cry off the cellar. It must be much like other cellars."

"Cleaner," retorted Eve, "quite as ideal as cellars are capable of being. However, only one more room, and then we'll have tea."

The small house was all very simple and fresh and chintzy, bringing to the mind of the beholder in some vague way the sweetness of daisy sprinkled meadows and blue skies, and fields where poppies and corn flowers grow among ripe corn. But perhaps it was only to Virginia Trail that the little house appeared in such guise. To others of Eve Boddington's friends, with whom money was the ruling passion, it lay stripped of all charm because the bedroom suits were painted white wood and the puffy little chairs in the parlor owed most of their beauty to the gaily flowered chintz which covered them.

Virginia Trail, the imaginative, saw beneath all the cheapness. In the depths of her heart she realized that within these walls lay a home, a real home, not a make believe, a home in which Eve and her young husband had gathered together their household gods and gilded them with love and contentment. Virginia bent down and kissed the happy little bride. Though she herself had been lucky, too, she felt a little thrill of envy.

"I've enjoyed my visit, Eve. I'll come again soon if I may. It is good to see you here among your household gods. They're fixtures, I expect?"

"Fixtures?" asked Eve puzzled. "Why, of course, even when we get on in the world—Tom's too clever not to do that—I can't imagine ourselves parting with one of them—until they fall to pieces from sheer old age. They've such heaps of associations."

"Of course," said Virginia with a grave smile, "it was stupid of me to ask. Household gods of the real kind are like that."

THE smoothly running car took her away from the less fashionable quarter where Eve lived towards her own home—the luxuriously appointed house to which Vanderdecken Trail had taken her on their return from a honeymoon across the Atlantic. Trail was an art collector and dealer, who from small beginnings had turned over a fortune, and it followed as a natural course that, from an artistic point of view, his home was furnished to perfection. Virginia's household gods were sumptuous indeed, but in the buying of them she had had no say. It may have been contrast with Eve's little house that caused her own to seem unhomelike and dull. It was rather hemmed in by walls and lacked the sunshine that flooded Eve's windows, but it was in one of the quarters to which the most fashionable flocked, and Vanderdecken Trail was ambitious, a keen business man with the faculty for driving a bargain on every occasion in and out of business hours.

That was what jarred upon his wife sometimes. She

thought he ought to drop commerce when away from business. She hardly realized the difficult youth through which he had passed to prosperity. Success still intoxicated him; he wanted to be at the very topmost branch of the tree. He was still a young man to have achieved a fortune, and he had fallen tempestuously in love with Virginia at sight as had she with him. Their marriage had followed so swiftly that they had had little opportunity of knowing one another.

As Virginia stood in her room taking off her hat, he came in in his quick impetuous fashion, putting his arms round her, reckless of hat pins. Virginia loved him, but her love was mingled at times with a curious deep pain. She threw her hat upon a chair, and looking up, slipped her arms around his neck, her beautiful serious eyes full of feeling.

"BEEN out?" Trail smoothed back her hair as he asked the question. "I like that frock you've got on. Matches your eyes, little girl. Jove! what it is to have such a splendiferous wife!"

Virginia winced ever so slightly. Then at the adoration in his face, kissed him softly on the cheek. In reply, he held her more closely to him. He did not understand her in the least, though he imagined he did. Then he let her go again.

"I've been to see Eve Boddington," she said. "Such a dear little place they have down there—as dainty as Eve herself. She seems so happy."

Trail turned from examining the polish on the wardrobe. "As poor as the proverbial church mice, aren't they?" He walked over to the window in his restless fashion. "Pity they let her throw herself away on a chap like that. I'm told she could have married a title. Awfully trying for her people, y'know. Boddington's a clever fellow, but so far he has a struggle to make both ends meet. Oughtn't to have married just yet—suicidal simply!—will hold him back. A man hates to see his wife want for nice things, and it gets on his mind."

Virginia sat down on the couch. "That depends on the man and on the woman, I fancy, Van. Many a woman would like to begin at the beginning rather than wait for prosperous times—if it meant being with the man she loved.

If you had met me when you were hard-up, wouldn't you have loved me just as you do now?"

Trail dropped to the couch beside her smiling whimsically. "I should have loved you, of course, just as whole heartedly as I do now. But ask you to marry me—no, a thousand times! It would have amounted almost to a crime. Boddington has been wrong all along the line."

"Right, not wrong," interposed Virginia with swift vehemence. "You should go there and see for yourself. All their belongings, their household gods have been chosen one by one; the atmosphere of the rooms is delightful. It is a real home."

Trail turned quickly and looked at her. "Why shouldn't it be? Homes are not so rare."

"Real homes are," said Virginia, still with that hint of passion. "Some are only receptacles for furniture."

Trail laughed, treating it as a joke. He was exasperatingly unimaginative at times. "That's one way of looking at it. Anyhow, we've nothing to grumble at. Our home will compare favorably with any in town. The things are genuine and all in accord in each room; and my wife matches them perfectly. You are lovelier than ever, Virginia. I'm very proud of you. Can't get accustomed to my luck in winning such a woman. Why you are the most wonderful thing I ever secured," he said hoarsely. "What does anything else signify, so long as I love you and you love me? You do, dearest? I haven't made you tired of me, have I, with my money grubbing ways?"

HE CRUSHED her face against his own with an intensity that almost hurt. There was something boyish about his appeal that touched her through all her disappointment.

"No, no," she protested quickly, her hand on his hair, "I don't tire. And besides"—with an unsteady laugh—"you, like myself, are one of the few permanent fixtures."

Trail's face changed. He kissed her again, more quietly, and walked across to his dressing-room.

As the door closed on him, Virginia dropped down for an instant on the couch and put her eyes against the cushions. It was their first difference, for hitherto she had kept her grievance to herself. And now at the end of the

(Continued on page 112)

A HALLOWE'EN STORY ☆

By S. G. Florence

A witch went out for a midnight ride,

On a broomstick, up in the sky;

And her big black cat sat behind her, astride,

And showed its teeth, while its green eyes glared

At the moon, as the two flew by.

And the stars came out, and shivered, and stared,

And asked one another how anyone dared

Ride up thro' the sky,

So far and so high,

☆ On a steed like that,

With only a cat,

And nothing at all—

If the rain should fall—

To keep the pair of them dry!

Then a big black bat came and joined the throng,

Up in the sky, so high;

And a hoot-owl stopped, and began a song,

Perched on a cloud close by

And the Jack-o'-lanterns, far below,

Stood in a wild-eyed, grinning row,

With their great round faces all a-glow,

And stared, and stared at the curious sight

Of a witch riding up thro' the starry night,

On a broomstick, high in the sky

Then the witch grew angry, and said she knew

That up in the sky, so high,

There were lots of folks with nothing to do—

Though goodness alone knew why!

Then she shook her fist,

And the black cat hissed,

And down thro' the mist

They came in a pet—

And never got wet—

And the rude little stars forgot their fright,

And laughed, and laughed, up there in the night,

And they haven't stopped laughing yet!



THE HOME MAKERS AND WHAT THEY DID

By Rena Cary Sheffield

Illustration by Samuel Cahan



THE day was sultry. Helen stood by the open window of her hall bedroom looking out over the chimneys of the houses lined up in a row opposite. It was a sordid enough scene; dingy curtains hung limply over the sills where they had done service all winter. Back of them one got a glimpse of upholstered belongings, stuffy things that seemed bursting to get out of their environment. Her glance wandered from the windows to the rear yards below. Ash cans infested them, and general untidiness. Here and there a few enterprising tufts of new grass forced their way through the flagging, showing that the sap was in the earth—the sap of spring.

Helen set her lips resolutely. Her day had been an unusually hard one. Her employer had been over-exacting, and seeing her distress had swung to the other extreme and been over-sympathetic. She contrasted him, oddly enough, with the only other man who had ever come daily into her life, Richard Blaney, plodding, purposeful, kindly. She had once diagnosed him to herself as having no elasticity. She wondered idly, if after all, elasticity was an essential quality.

She would have a chance to test her opinion soon. Richard Blaney was coming tonight. "At eight," he had written. It was half past six now. Helen turned rather listlessly from the window and walked over to the bureau. It was a big walnut one, with white slabs on the sides, on which stood two excruciating pink china plaques. She had borne with those plaques four long months, but tonight she would endure them no longer. She snatched them from their perches and standing on a spring bottom plush chair, put them far, as far back as her arm would reach, on the topmost shelf of the bulging closet that vied with the folding bed for supremacy in the cramped surroundings. Dust from the ledge of it made a smutty line along her sleeve.

The shirt waist she had on was her last clean one. She sank down on the floor a forlorn and crumpled little heap, and cried—dry, hard sobs of defeat and discouragement, after which she bathed her face and went on down to dinner.

THE front bell rang on the stroke of eight. How like Dick it was to be punctual. That ringing of the bell on the minute seemed to signify his dependableness. For a moment she had an impulse to hide. She did not want him to see her here in these surroundings, the little boarding-house parlor seemed sordid and unlovely. She remembered his passion for cleanliness and order.

In another moment he had taken both her hands in his. His eyes looked honest and blue. When she had seen them last, it had been in the old village days, coming home from a sleighing party, his eyes had been dreaming and full of moonshine. She had stubbornly refused to read their mean-

ing, had spoken lightly and happily of going to the city to work out a career. Well, she had worked it out, her career, and found it a failure. The city had no lure for her now, but as she had chosen it, she would face it bravely.

He looked at her long, and earnestly. "Helen," he said finally, "you look a bit tired, and you needn't try to pretend that you're happy here. I've watched over you from the time you were in short dresses, and I know when you are happy, and when you are not. Won't you rub this all out, and come back with me?" He looked savagely about the room. The window portiers hung smotheringly close. He pushed them aside. "You'd never know it was spring in this place would you? Let's go out and get a breath of fresh air, and—get married. The shop's a success, and I am clearing twelve hundred a year, with five hundred in the bank since January. Helen! You can't go on like this, it's killing you. What we both need is a home. Won't you make it?"

"DICK," she said smiling, "I—I don't like to appear eager, but I'd jump over a precipice to do it. I'm just the most homesick girl you ever saw. I hate it, all this. I want the country, and you!"

"Hurry then, dear, and pack your trunk, and we'll go tonight. I'll wait down here." When she had left the room, he went over and pulled back the curtains, and wiped the moisture from his forehead. "Even here in the city it's spring," he said, after all.



OFTEN THEY HAD WALKED PAST IT AND PAUSED TO LOOK IN ON ITS OLD-FASHIONED GARDEN

Following their marriage they returned to Westover, where Richard Blaney was established in business. A farmhouse that had been offered for sale just outside the town had been in his mind for some time and the thought of owning it had promptly brought Helen to his mind, and with her, a home longing.

The farmhouse stood there in the evening light. Often they had walked past it and paused to look in on its old-fashioned garden and well-

sweep that cut across the sky, suggestive of the Used To Be, but still the main source of water supply.

There was a picket gate, fastened on the inside by a cord, from which hung a stone weight. "Did you ever see anything so cunning and dear?" Helen said. He swung it open for her, and they walked slowly up the path of red bricks, through which the moss flushed greenly. Stocky bushes of lilacs bordered it right up to the porch, riotous over with vines. Here and there, where they failed to reach, one could see the gray boards weatherworn to a beautiful silver color. "It must be nearly a hundred years old," the girl said rapturously. "Did you ever see anything so quaint?"

"It's quaint, all right," he replied observantly, "but the question is, is it practical? I should say not, judging from the condition of the wood. It is hardly weathertight in some places."

"But I love it," Helen said eagerly, "its tumbledownness, and its queer little front door. It reminds me of a little old man peering out. And the rain barrel there by the

(Continued on page 92)

Fixing Over the Old Farm House

By WILLIAM DRAPER BRINCKLE

Drawings by the Architect

COMES Bulletin No. 13 from the State Agricultural College, telling how, by a judicious mixture of plowshares and cow-peas, one may wonderfully improve the old run down farm lands. Or comes Report No. 41,144, from the Experiment Station, setting forth means of making over the worthless, worn out fields. And all this is mighty well, of course. But amid the sudden interest in fixing up our old farm lands, can't we spare a little thought for the old farmhouse? Frankly, 80 per cent. of the farm homes are utterly unlovely, uncomfortable and unsuitable; and yet the farmer, today, is more prosperous than any other class of our people.

Listen: there are 272,045 individual farmhouses in the State of Ohio; in these homes are over 78,000 pianos and organs, and only 14,648 bath tubs! Even the New York street cleaners have all modern comforts in their tenements; but less than 7 per cent. of the American farmers in the wealthy State of Ohio live as comfortably as the Italian laborers of Manhattan! Now, in many cases, the farmer keeps on in the crude old house, hoping that some day he may be well enough fixed to build him a new one. "It's not worth while spending anything on this old affair, for I mean to tear it down," he says. Possibly he consults the local carpenter, but he gets very little encouragement there. Even in cities, the majority of builders dislike to do alteration work; they are all for complete new buildings. This is natural; there is twice as much profit and only half as much bother in a \$1,200 new house as there is in a \$600 alteration.

In nine cases out of ten, however, one can alter and add to the old house, at a very reasonable cost, and if one goes about it properly, one can get just as good results as if an entire new house had been built. This isn't theory; I have done it time and again. So, now, with a few typical old farmhouses at hand, let us see how they can be made over.

TAKE first, the old four-room stone houses, so common throughout the middle states. Just a living-room and a kitchen on the ground floor, with two bedrooms above. The part drawn in outline in Fig. 1 shows the first floor plan of this old house. Now, the great secret of economical remodeling is, to do as little tearing out as possible; so we shall not disturb the outside walls, but merely take away the central partitions, throwing the two small rooms into one big living-room. The old stairways are always too steep; we'll build a new one, giving each step a rise of 7 inches and a tread of 10½ inches. This dimension of tread, by the way, does not include the nosing; it is the size on the rough horses. The builder will invariably try to make the stairs steeper. "We always make 'em so," he'll say. Or possibly, "There isn't room enough!" This last plea is a confession of sheer incompetence. I have heard it time and again, but nevertheless it is usually possible to so arrange the stairway that

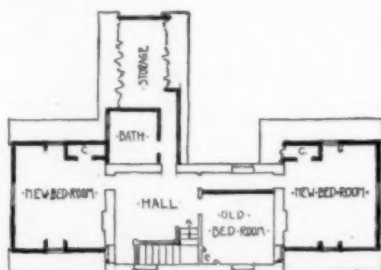


FIGURE 2—SECOND FLOOR PLAN

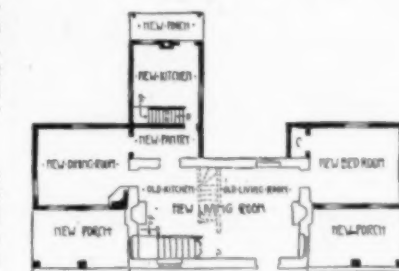


FIGURE 1—FIRST FLOOR PLAN

the proper proportion of rise and tread can be had. Now, at either end of the house we build a story and a half wing, with a porch in front; one of these wings holds a dining-room, and the other a bedroom. The old windows are cut down to the floor, to make

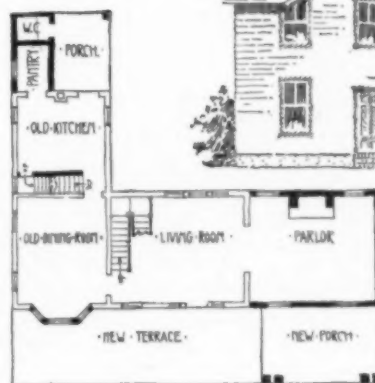


FIGURE 3—THE ORIGINAL TWO STORY AND ATTIC HOUSE

FIGURE 4—GROUND FLOOR OF THE SAME HOUSE REMODELED

doorways to the porches and rooms. Out at the rear, a kitchen and a pantry are built, with a kitchen porch back of all. These additions can be of frame; we cover everything, new and old, with stucco (cement plaster). The average country builder will shake his head, and predict that outside plaster won't hold; and he'll try to persuade you to make a patch-work botch, by building a wooden weather, boarded addition to a stone house! One sees such unsightly things on all sides. As a matter of fact, outside plaster work always has held and always will hold—when it's done properly; but it is a totally different process from inside plaster work.

Upstairs (Fig. 2), we cut up one of the old bedrooms to make a hall, and take a passage off the other. But we get two excellent new bedrooms to take the place of these; and we put a bathroom and a storeroom out over the kitchen wing.

SUPPOSE, however, that we have, as in Fig. 3, just a plain two-story-and-attic house, such as we find by the tens of thousands. A narrow, cramped hall runs straight through the middle, with dining-room and living-room on either hand, and kitchen in the rear. Upstairs are three bedrooms, possibly two more in the attic. If there is a porch, it is seldom wider than six feet. Now, we tear out a partition and open up the stair hall into the living-room (Fig. 4). We shift the front door a bit, and make a brick-paved terrace all across the front of the old house, sheltered somewhat by a hood; the old narrow porch (if there is one) we tear away.

Then a new wing is built; in the first story, affording a parlor and a covered porch; while in the second story we have two new bedrooms (Fig. 5). Proper passages connect the different parts of the house; and one of the old bedrooms is cut up into a bathroom and sewing-room. In the third story, of course, we get additional room space. The outside will look like Fig. 6 now.

MAYBE we have a story-and-a-half shack—two rooms on the first floor, and two cubby-holes on the second. This gives us an excellent start for a bungalow. We add on a big living-room, a porch and two first-floor bedrooms, with bath between. In the second story is unfinished space that can be worked up into bedrooms, if desired. The outside of the house will be as Fig. 7, and should be shingled. But suppose one doesn't want to make such extensive additions as these. Then, we'll take the story-and-a-half house and saw loose a section of the roof, raising it up like the cover of a book and inserting a range of casement windows. I did this very thing only the other day, and it turned a low, worthless attic into a cool, airy sleeping-room.

In a great many farmhouses, the second story plan is an exact duplicate of the first. That is, the dining-room and living-room are exactly the same size as the bedrooms above. Now, 12 feet by 12 feet makes a very comfortable bedroom, but is entirely too small for a dining-room, and so, very often, the builders skimped their first-story rooms merci-

lessly in order not to waste space above. If we have a house, for instance, with cramped dining-room and living-room, we can thrust out a couple of large bay windows in the front, and thus increase our first-story rooms to fairly comfortable dimensions. A hood covers these bays, and also gives shelter to a paved terrace. This terrace, by the way, is an excellent and economical substitute for a porch.

But there are certain very risky rocks that the amateur planner nearly always crashes into, when he essays to remodel. My father's old home, for example, was a splendid, sturdy affair of Colonial type, with huge, heavy-pillared porches. And when one of these porches fell to decay, the old country carpenter insisted on putting up a skinny gingerbread affair, with flimsy six-inch posts; utterly and hopelessly incongruous. But it was "modern," it was "the style!" And as one drives about the country, one sees just this sort of thing on all hands—a house built in one sort of architecture, for instance, with a porch or a wing of an absolutely different type. Here stands an old stone homestead, with shingled gambrel roof; a brick addition shoots off at one side, with tin mansard roof! Now, it would have been actually cheaper to have built the addition of hollow-tile and pebble-dashed it; then, with the money saved, we could have pebble-dashed the old stone part, too. The tin mansard roof makes the bedrooms unbearably hot; it would have been far better to have made the new

roof a gambrel one, to match the old. Long ranges of dormers will give quite as much space as the mansard; and if wooden shingles seem too fire-risky, then we can use slates, or asbestos shingles.

Or let's take another case. I recall a certain house, very much like Fig. 3, and a certain carpenter set about "improving" it. At one end, he ran a two-story bay window from the ground up; at the other end, he jutted out another sort of bay window from the second story. The rest of the



FIGURE 6—EXTERIOR OF HOUSE IN FIGURE 3 AFTER REMODELING, AND SECOND FLOOR PLAN

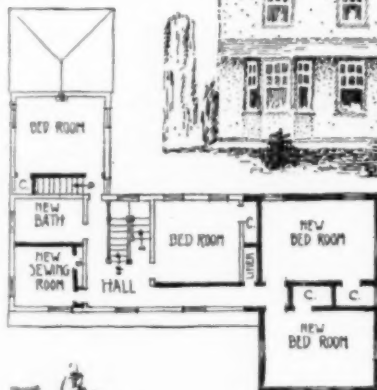


FIGURE 7—MADE FROM A STORY AND A HALF SHACK

house was left as before—severely and strictly symmetrical—"with a big wart at one side and a little wart at the other," as a passer-by commented. So, if your house is symmetrical, let your remodeling be symmetrical, too; that is, unless you are adding so extensively that the whole character and proportion is changed, as in Fig. 6. The symmetry of a house is one of the most important aims and ambitions of the architect as well as the owner.

Just a practical word, now. Before you make your contract for remodeling your house, have it distinctly understood that if the builder unexpectedly uncovers any decayed material, *you will pay him* extra for replacing it. For, otherwise, the builder will add a large sum into his original bid for "contingencies," and you will pay for it!

Now, I might go on indefinitely, giving sketch after sketch and plan after plan; but it is utterly hopeless to attempt to cover all the cases that one may meet with. Each alteration presents its own particular difficulties, but let me hope that these suggestions may help you yourself to work out some satisfactory solution of these difficulties.

HER FACE WAS HER FORTUNE

By Carolyn Wells Illustrations by H. G. Peter



LOVELY FAIRCHILD had a Christian name, and it was Martha. But certainly, Martha did not describe the bewildering combination of pink cheeks, blue eyes, gold hair and white teeth that went to the making of Lovely Fairchild. All called her pretty; many called her beautiful, and some said exquisite, dainty or ethereal.

To be sure, there were some who said, doll-faced, but these were people who did not know her; for Lovely Fairchild's nature was far from being of a doll-like inanity. Others again took refuge in hyperbole, as Goddess of Dawn, Flower-like Princess or Dresden Shepherdess. But all agreed that she was lovely and so she was called by all her friends. Her gentle surname also suited her, and so now you know a good deal about Lovely Fairchild. Only rarely did a disturbing thought or impulse crumple her rose-leaf face or pucker her rose-bud

mouth; but just now, Lovely was unburdening her heart to Dorothy Kendall, and a tumultuous unburdening it was.

"It's a great deal worse than if they wanted to marry me for my wealth!"

"But you haven't any wealth, Lovely."

"I know it. My face is my fortune, and that's the trouble. Every man I meet falls in love with my foolish yellow curls and my silly pink cheeks and they don't care whether I have any desirable traits of mind and soul or not."

Mrs. Kendall looked at Lovely, contemplatively. "I don't see how you're going to help yourself," she said, judicially; "your face is positively unusual, and I don't blame any man for falling in love with it at first sight."

"I wish I were a fright, Dorothy. Truly, I have some brains, and I'd



love to talk on intellectual subjects, but everybody treats me as if I were a feather-headed butterfly, and couldn't appreciate anything more sensible than a fatuous compliment."

"You made a mistake not coming to dinner with us last night. Schuyler Sherwin was there, and he certainly talked intellectually enough to please anybody. You know I begged you to come and I would have put you next to him at the table."

"I couldn't possibly come, Dorothy; I had that Van Zandt dinner on. But anyway your old Sherwin man wouldn't have said anything worth hearing to me. He would have driveled some Rose is Red, Violet's Blue talk, as they all do to me. It's too exasperating!"

WHEN Lovely scowled and her blue eyes grew dark, it was like a toy tempest on a sunshiny pond, and a disinterested observer, if such could have been found, would have declared her prettier than ever.

"Oh, well I suppose he would have fallen in love with you at once, but I can imagine worse misfortunes than that."

"Yes, he might have fallen in love with my tow head and bricky cheeks!"

"They're not bricky! This morning they're just the pink of a Killarney rose. And you ought to be ashamed of yourself, Lovely, to depreciate your own beauty as you do! First thing you know, you'll lose it by some awful judgment, and I'm not sure it wouldn't serve you right. Your face is your fortune, and you ought to be glad and thankful for it, instead of ungrateful and foolish on the subject."

"But it's awful to be loved for your fortune, Dorothy."

"Oh, fiddle-de-dee! what a fuss you are!" And Mrs. Kendall picked up her scarf and parasol. "I can't advise any remedy for your trouble, unless you wear a mask, like The Man With the Iron Mask, you know."

"Yes, or The Phantom of the Opera," and Lovely laughed at the idea. "Well, I'm sorry I didn't meet your Sherwin paragon. Was he really brainy?"

"Well, rather! The most interesting and intellectual man I ever heard talk. Now, good-bye, Lovely, for I really must go."

Mrs. Kendall gathered up her frilly draperies and tripped across the lawn to her own home, while Lovely sighed and picked up the book whose reading her friend's call had interrupted.

But for all the vaunted delight in intellectuality she seemed to have difficulty in fixing her attention on the printed page, and her thoughts would stray to the wise and learned Schuyler Sherwin.

Though she had never met Mr. Sherwin, she knew all about him, how he had traveled for many years, and now, just returned to St. Jamesville, he was the interest and curiosity of the whole town. He lived in bachelor apartments on High View Avenue, and it was inevitable that Lovely should meet him sooner or later. But the anticipation gave her no pleasure, for she was obsessed by her desire to be admired for her mental traits instead of physical.

She thought deeply over the matter, and as Dorothy Kendall's suggestion of a mask recurred to her, she began to plan to meet Mr. Sherwin first at a masked ball, thinking that thus her end and aim might be gained. But a masked ball, like Rome, couldn't be built in a day, and she well knew that Mr. Sherwin's orbit must coincide with her own very soon.

Then another thought occurred to her, and stimulated by her intense interest and inclination, rapidly grew into a plan. And then, acting on impulse, as she oftenest did,

she went to the telephone and called up Mr. Sherwin at his apartments. He chanced to be in, and answered the summons pleasantly enough.

"Who is this speaking?" he asked.

"You wouldn't know my name;" and Lovely spoke in a dull colorless voice, quite different from her naturally musical tones. The telephone's own power of detracting from the pleasantness of a voice also aided her, and not her nearest friends would have guessed who was talking.

"I apologize for troubling you," she went on, "but I have been told that you're exceedingly learned and intellectual. And as I am making some—some researches"—Lovely had only a vague idea what researches were, but she knew it sounded right—"I dared to ask you to help me."

If Mr. Sherwin was surprised at this request, it was not manifest in his reply, but neither did he show any especial interest.

"What is it you want to know, madam?" he said, with cold politeness; and Lovely gave a roguish smile as she thought to herself, exultantly, "at least he thinks I'm old, or he wouldn't have said 'madam.'" And then she was seized with a sudden panic, for she hadn't concocted any question to ask of the learned gentleman.

"Why—why, I just wanted to know—"

"Yes?" came the encouraging response, with a shade more interest in the tone, for Lovely had momentarily forgotten to keep her voice dull and flat, and so it was marred only by the natural depravity of the telephone. But if she would keep up her role at all, she must answer quickly, so she said, "Why, I want to know, sir, if the ancient Aztecs ate snails."

The burst of laughter that greeted this question was immediately smothered, and seizing the opportunity, Lovely said, coldly, "I fail to see anything humorous in the question. I have to write a paper on the subject, and I ask merely for information."

"Certainly, certainly," replied Mr. Sherwin, in a very grave voice; "and does your paper contrast the escurience of the ancient Aztecs with that of the modern?"

Lovely was completely baffled. She had no idea whether there were any modern Aztecs or not, and as for that strange word he had used, she hadn't a notion what it meant, and doubted if there were any such word anyway. But quickly choosing what was probably the safest course, she answered only, "Yes."

"Before I answer this somewhat important question, may I not know to whom I'm talking?"

"There is no occasion. My personality would not interest you."

"But may I not know your name?"

"My name is Martha."

"And you have another name?"

"I DON'T care to tell it to you. What matter if it be Brown or Smith? I'm a seeker after knowledge; I'm an industrious worker along literary lines, and having heard of your widespread general information, I took the liberty of asking you this question. Pardon me if I have been presumptuous."

"Not at all; the pleasure is entirely mine. I thank you for the compliment to my erudition, and I will endeavor to do all I can to aid you. But the matter is a complex one, and will require a little research on my own part. This I shall be glad to make, and I will report to you a little later. May I call you up? Will you give me your number?"

"Thank you very much, but I prefer to call you up. What hour will be convenient for you?"

(Continued on page 122)



"YOUR FACE IS YOUR FORTUNE, AND YOU OUGHT TO BE THANKFUL FOR IT INSTEAD OF UNGRATEFUL AND FOOLISH ON THE SUBJECT"

COMMON SENSE ABOUT THE BABY

PART II.

Some Important Things to Know When the Infant is Four Weeks and Older

By ANNA SCHMITZ, R. N.

Graduate of the Long Island College Hospital Training School for Nurses



AS THE baby grows a little older the problems change. Then the mother is up and about her duties again—pretty weak and tired, but ready to take the reins herself. And right here a word of advice to her in regard to her own health might not be out of place. Remember it takes at least three months before nature has replaced all its distorted organs, so be careful not to be on the feet too much nor strain any muscles. Make as little work of the care of the baby as possible. Household duties which *have* to be performed should be done in short stretches

with rests in between. Too many women allow themselves to get nervous and miserable when they find their hands so full of baby and housework.

Don't do it. Just stop and use your brain and systematize things. An easy, simple scheme may often be devised for some task which has been most burdensome. I know of one mother who walked miles each day wheeling her baby after tiring herself all out with her housework, because her baby would not be quiet unless she kept him on the move. I know of another who simply put bassinet and baby onto a quiet upstairs back porch, where he was perfectly contented because he had never been initiated into the dissipation of street walking.

Airing.—As soon as a baby is four weeks old, it should begin to have regular airing, which can be taken in the house, as well as out-of-doors. As the mother's strength is limited, it is better to place a baby before an open window than to trundle it for hours in a baby carriage.

IN VERY cold weather, dress the baby as though it were going out-of-doors. Put on a warm coat, cap and mittens and cover with blankets. In summer use lighter wraps, of course, place it in its carriage near an open window, with the hood toward the window. If there is no carriage, protect the basket or bed with an improvised screen, made of a small clothes-horse and a blanket. This airing should be given after its 10 A. M. feeding, for an hour at first, and the interval gradually lengthened, until it is out from 10 A. M. until 4 P. M., except when taken into a warm room to be fed.

Of course, some kind of carriage is almost a necessity in order to take a child about. Let me here suggest that the hoods of all white baby carriages should have a dark blue or green lining, as the direct ray of light reflected through white is almost enough to blind a child. As stated, it is much better to accustom a child to take its airing without motion, for, if the habit of wheeling is once established, a baby often refuses to be happy unless in motion.

On a rainy day, a child needs its airing just as much as on a sunshiny day—an open window or a porch where it can have fresh, though damp, air is preferable to a room filled with dry furnace heat.

Clothing.—Experience has taught me that teething children need woolen bands, shirts and long woolen stockings, winter and summer. The climatic changes are very sudden, and we dare not risk chilling the bowels by omitting wool from the abdomen, and we all know that the feet should be kept warm and the head cool, hence the woolen stockings. In the summer the gauze shirts and the lightest weight partial wool bands and stockings can be substituted for the warmer winter ones. In the very hottest weather, even a baby four weeks old may wear only its knit band of part wool, and stockings (no shirt). But I cannot recommend the entire substitution of cotton for wool.

The band should be worn by a child till it is at least two years old, or until it has cut its eye and stomach teeth.

AFTER a baby is put into short clothes, a mother should be conscious of the fact that its extremities are exposed and sensitive, when she carries it in the street. Often, if a child could speak it would ask to have its legs and feet covered up in the street car or any vehicle. Therefore, I would suggest that a mother never be without an extra blanket to cover her baby when asleep or cold on the way home from an outing. Up to three years of age I should like to have all children wear caps which will cover their ears in the winter, instead of little hats.

Habits.—The forming of good regular habits in a baby is one of the most serious duties of a mother. Your baby is not a plaything. If you play with it today from four to six, you may expect it to demand entertainment at those hours tomorrow. If it is your pleasure to rock it to sleep tonight, make up your mind to rock it to sleep every night whether you have guests, or engagements, or the thermometer registers one hundred degrees in your bedroom. Such a creature of habit is a baby, and thus you must consider it. This does not mean that a child should never be handled, but is simply a warning against the thoughtless selfishness of older people, which often produces an overwrought nervous condition in a child.

TO ALWAYS display a baby to visitors who feel it incumbent upon them to make strange and startling noises and rave in staccato tones is hard on the child. And, of course, the custom of kissing babies has been condemned universally. I was once in a household where they established the rule that anyone must, before kissing the baby, wash his lips in a carbolic solution which was conveniently at hand in a silver bowl. The system was most efficacious—few wanted to kiss the child enough to endure the preliminaries.

In the case of a healthy baby—by regular feeding, airing and bathing—inside of a month it can be trained to sleep at the proper times without rocking or handling. With self-control and care on the part of the mother, these regular habits can be continued through infancy and childhood.

It is a mistake to think that a baby should rule a household—to insist upon whispering and cessation of all noise in the house, when the baby is asleep, is an absurdity. The child can be accustomed to all household noises, even a piano, very easily.

The advent of a baby should not be allowed to upset the entire universe. It is an important event, no doubt, to those immediately concerned but not as unique as some families persist in regarding it. Statistics show that a baby is born every three minutes in the city of New York alone. Nor should a mother make the mistake of neglecting all other reasonable demands upon her time. She should not hesitate, for instance, to go out with her husband for an evening of pleasure, leaving the baby to the care of some competent person.

Baths.—A baby should have a bath three times a week; before its 10 A. M. feeding, for the first month. In the summer, however, after one month old, a daily bath is very refreshing, and will do no harm, provided the child is well and is gaining. In the winter, three times a week is often enough for a child up to six or eight months, and it is preferable to give a winter bath at 5 P. M., as it would be unsafe to put it out into the cold air after a warm bath in the morning. And, here, let me say that more head colds and ear trouble in little children is caused by the daily washing of its head, and subsequent improper drying than by any other one cause of which I know. A child's head need not be washed every day in winter—once a week will suffice. Proper drying is most important before putting a child to sleep in a cold room with window open.

Note: Next month Miss Schmitz will conclude this series of articles with a straight talk on simple ways of safeguarding the child both in sickness and in health.

THE WITCHES OUTWITTED

A Hallowe'en Play for Children

By Jean M. Thompson



THE WITCH

ACT I

CHARACTERS: *Patty, Granny, Jack Pumpkin-Head, Fairy, Gnome.*

SCENE: *Cottage Kitchen. Fireplace. Jack-o-Lantern seen.*

TIME: *Hallow Eve.*
PATTY (*sits beside hearth, sighs*): Oh, my! Granny is going to market, I shall be all alone while she is away. (*Enter Granny.*)

GRANNY: It's time for me to be off to market, Patty. Be a good child and keep up the fire. I shall be late coming home, but do not be afraid. Good-bye, Patty. Good-bye. (*Exit Granny.*)

PATTY: What a good thing that I made the Jack-o-lantern! It will keep me company. I think I will light it. How jolly and yellow it is.

JACK PUMPKIN-HEAD (*rises and bows*): Pray do not be frightened of me, maid Patty. Know you not 'tis All Hallow Eve, and many strange things do happen, and there be Witches, Gnomes and Fairies abroad over all the land this night.

Out mid the yellow corn where golden pumpkins lie
Round and yellow, beneath the moonlit sky,
Queer things shall happen, this we may believe,
For 'tis magic time; 'tis All Hallow Eve.

(*Jack Dances.*)

PATTY (*clapping hands*): Oh, oh, it's true that all the Pumpkins come to life on Hallowe'en! I wonder if they dance together in the fields with the Elves and Fairies to-night?

JACK: Yes, 'tis quite true, Patty. But hark you; once I was not a Pumpkin-Head, as you see me, but a fine, young Prince; and I lived in the big castle upon the hill. Alas, an evil witch, for spite, changed me to a stupid Pumpkin. Now there be plenty of witches and fairies abroad this night, and at the fatal stroke of midnight wishes shall come true. If we could but outwit the hateful witches, then perhaps you and I might gain our heart's desire. Mine to be a Prince again. Pray what is your dearest wish, maid Patty?

PATTY: Oh, Jack, we are very, very poor, Granny and I. The grasshoppers have eaten our corn, and I am afraid we shall go hungry. The roof leaks and my old dress is in rags. Oh, I wish I had a new one as blue as the sky!

JACK: We will see if the kind Elves and Fairies will aid us.

PATTY: And do you know the Elves and Fairies, Jack?

JACK: Ay, right well. We're friends, we often work together; all but the witches of the deep wood, they do evil things.

PATTY: Oh, I'd dearly love to meet some of the good ones.

JACK: Then you shall. First I will summon my friend the Wood Gnome; he's a jolly fellow, he'll help us.

Brown Gnome, Wood Gnome, pray lend thine ear;
We summon thee from the forest; appear, appear!

(*Gnome Appears*) GNOME: Lo, I am here, O Pumpkin-Head, what is your wish?

JACK: We would have speech with thee, O Gnome, maid Patty and I; we are in great trouble.

GNOME: Pray tell me your troubles, little maid.

PATTY: O Gnome; we are very, very poor. We have

no corn this year, for the grasshoppers ate it all. Our cottage roof needs mending, and we have no money to pay for it. Granny is old and cannot work, and I want a new dress as blue as the sky, for see my old one is all in rags.

JACK: My trouble is also sore. Know O Gnome that years ago a spiteful witch changed me into a stupid Pumpkin-Head. Once I was a proud Prince. I ask you to solve a way that I may be changed back again.

GNOME: Stay, I must summon the kind Hallowe'en Fairy to aid me. She will help us, I know.

O Hallowe'en Fairy, wherever you may be,
Join now our company, one—two—three.

H. FAIRY (*appears*): I appear, O Gnome, what is your desire?

PATTY: If you are the real Fairy of All Hallowe'en, won't you please help us this magic Eve. We're very, very poor, Granny and I. We've no corn left, and the roof leaks, and I want a dress as blue as the sky.

JACK: And I would be changed from a Pumpkin back into my rightful form. I would be a Prince again.

H. FAIRY: Of course, I will aid you both. Patty I know is a good little maid, always patient and industrious, and kind to all. And Jack, thou art a worthy fellow, thy wish shall be granted. Come one, come all, let us away to the deep forest. 'Tis near the fateful midnight hour. Soon Witches, evil Elves and Trolls will be abroad; we will try to satisfy your wishes in spite of them.

(*All join hands, recite.*)

Away, away, to the forest dark we're speeding,
While Fairy, Gnome and Jack the way are leading,
Away to join the elves and sprites in the pale moonlight
Round the mushrooms dancing gaily, this magic night.

(*All Exit.*)

CURTAIN.

ACT II.

CHARACTERS: *Three Witches, Fairy, Gnome, Jack Pumpkin-Head, Prince, Patty.*

SCENE: *Forest, Black Cauldron, three Witches dancing about it. TIME: Midnight.*

WITCHES:

Boil, boil, toil and trouble,
Fire burn, water bubble.

FIRST WITCH (*in high, screechy voice*): He, he, Hallowe'en Night it is. As soon as our brew is ready, I must take my black cat and hie me away.

SECOND WITCH: Yes, and I, too, have work abroad tonight, sister. Know you, it was I who witched the farmer's grain and cast a spell of mildew over it so it should not grow. He, he, a good joke; they laid it all to grasshoppers.

THIRD WITCH: And I, too, have work abroad, for there's a-plenty of witch work to be done tonight.

(*All witches dance about cauldron singing.*)

Ha, ha, ha, three Witches here you see
Full of schemes and sorcery as we can be,
With our black cats beside us, you'll see us bye-and-bye,
Sailing off on broomsticks, through the starry sky.

FIRST WITCH:

Soon my magic Black Spider will come spinning down from above,
Bringing happiness and wealth to all whom we love.
While he his web doth spin above our cauldron fire,
The one who grasps a thread, may have his heart's desire.



JACK PUMPKIN-HEAD

(Jack, Patty, Fairy and Gnome creep near and listen.)
 FAIRY: Hist, didn't hear what the Witch said. Listen well.
 (Witches dance about cauldron sing:)

Boil, boil, toil and trouble,
 Fire burn, water bubble,

GNOME (aside): See you, the Witch over there is waiting for her magic Spider to appear. If we can only obtain a thread of its web, which is magic, we shall gain our wishes.

PATTY: Oh, kind Fairy, do help Jack and me to get a thread from the magic web.

GNOME: I know the Fairy will aid thee both. But quiet, listen to the wicked Witches.

THIRD WITCH:

Ha, ha, the charm's wound up, and I must away,
 My work I must complete, ere the break of day.

SECOND WITCH:

Where's my old cat so fine and black?
 Ere wanes the moon, I must be back.

(Exit two Witches.)

FIRST WITCH:

I've set my charm, on it I may depend,
 Spider, magic Spider, descend, descend.

(Toy Spider let down from ceiling by thread.)

(Hallowe'en Fairy appears.)

FAIRY:

What ho, what ho, 'tis magic time, O Dame,
 Grant me your courtesy; I would join your game.

WITCH (crossly):
 Away, away with ye, O
 Fairy. Ye will spoil my
 charms. Return to the
 Dell and leave me alone.

H. FAIRY:

Stay thy cross tongue, O Witch, hark, listen to that—
 Methinks I hear a yowl of pain; surely 'tis your
 black cat.

(Sounds of cat howling heard.)

(Witch darts away screeching:)

My cat, my yellow eyes, my dusky pet,
 Why art yowling, I'll be with thee yet.

(Jack, Patty and Gnome forward. Fairy thrusts wand into Patty's hand.)

H. FAIRY: Take quickly this wand, Patty, and draw forth from the magic web of the Witches' Spider a single thread. Do not be timid, the spider is not evil, they are but industrious little creatures, emblems of infinite patience. But be quick, or the Witch may return.

PATTY (draws near spider): Oh, look, look, see it is beginning to spin a beautiful web.

(Making motions of spinning, Gnome and Fairy dance around spider.)

Weaving, weaving too and fro
 Round and round doth the spider go,
 Silver threads, and golden, too,
 Hung with wishes, all for you.
 Buzz, buzz, buzzing.

(Sounds of spinning.)

FAIRY: Go quickly, Jack, I hear a sound. See if the Witch returns. (Exit Jack.) Now Patty sieze the thread, hurry, hurry. (Patty takes thread with wand.) 'Tis well, ere ye shall gain your cottage, your wishes shall be granted. I must act for Jack, as he returns not. (Catches thread of web.) Grant, O Spider, that Jack Pumpkin-Head shall again become a Prince.

(Jack enters as Prince, bows low.)

PATTY (dancing with joy): Oh, goody! goody! Jack isn't a Pumpkin any longer, but is a Prince again. How beautiful he is! But I am such a poor little girl, I am afraid he won't look at me again.

PRINCE: Don't be afraid, Patty, that I shall forget my little friend. Although I must always live at my own castle on the hill, I shall always be a faithful friend to you. (Bows over Patty.)

GNOME: Hist, all of you! I surely can hear the black cat's yowls, they come nearer and nearer. Hasten, one and all, the wicked Witch returns.

ALL:

Away, away we hie from the forest green,
 Back from Fairyland we're speeding
 Away, away by Witches we're ne'er seen,
 While Prince, Gnome and Fairy are leading.

(Exit all.)

CURTAIN.

ACT III

CHARACTERS: Patty, Granny, Prince.

SCENE: Same as first. Patty asleep by fire. Dim light. (Enter Granny.)

GRANNY: Lawsy day, lawsy day, how late I am home coming! But the donkey took lame, and hindered me. And Patty, the dear child, fast asleep! Patty awake, awake! (Shakes Patty.) Mend the fire, lassie, while I light a candle. (Lights candle; Patty rubs eyes, yawns.) La, but my old bones be weary.

PATTY: Oh, Granny, I'm so glad you've come. I will warm the porridge, and mend the fire, and tell you of the beautiful dream I had. (Stoops to hearth.) Know you, Granny, 'tis All Hallow Eve, and they do say that sometimes dreams come true. (Discovers purse on hearth.) Oh, look, look, Granny, see what I have found—a purse of gold. Oh, my dream, my dream has come true; see, the Spider hath granted my wish. (Dances about Granny.)

GRANNY (examines purse, raises both hands in amazement): La, child, 'tis too good to be true. But who but the kind Fairies who have been abroad this night, could have been so good to us. Now we can have grain a plenty, a new thatch for the roof, and we will buy you a new gown as blue as the corn flowers that grow in the grain.

PATTY: Oh, dear, I do wish I knew if poor Jack Pumpkin-Head has really been changed into a Prince again, as I dreamed he had. (Knock at door; Prince enters.)

PRINCE (bowing low): How now, Good Dame, and Patty, my old friend, I greet you. I must needs halt on my way to my Castle to see how ye fared. Did the good Hallowe'en Fairy grant to you your heart's desire as she hath mine?

PATTY: Oh, yes, indeed, Jack—I beg your pardon, your gracious Highness, I should say. And oh, wasn't it just fun the way the Wood Gnome and the good Fairy fooled the hateful old Witch, and made her go off after her old cat just as the Magic Spider was about to spin it's web. Off the Witch sped, Granny, on a fool's errand, and while she was away we gained our wishes. I shall never forget how we outwitted the Witches on All Hallowe'en, for it hath brought us our heart's desires.

(All join hands and sing:)

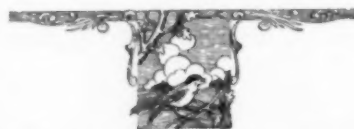
For Hallowe'en's a magic time,
 The very best of all the year;
 It hath brought our wishes to us
 And fill'd us all with right good cheer.

So Witches, Gnomes and Fairies, each Hallowe'en
 Sprite,
 We wish you all a jolly life—good-night, good-night.

CURTAIN.



THE GNOME



COSTUMES.—These costumes are simple, and were planned out by the children themselves, with slight assistance from an older person.

PATTY: Simple peasant costume.

GRANNY: Short skirts, cap, spectacles, cape, basket.

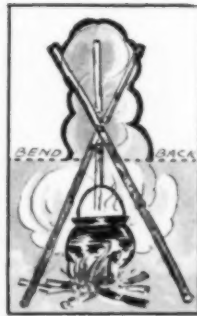
FAIRY: Plaited dress of yellow cheesecloth, crêpe paper may be used.

GNOME: Close-fitting suit of black cambric, pointed feet.

PRINCE: Suit of white canton flannel, Short cape of red, cap with feather, coat-of-arms cut out of gilt paper.

JACK PUMPKIN-HEAD: Simple costume of brown denim or cambric. To make the head, cover a large round frame with yellow crêpe paper, leaving opening to slip over head Mark Jack-o-lantern features.

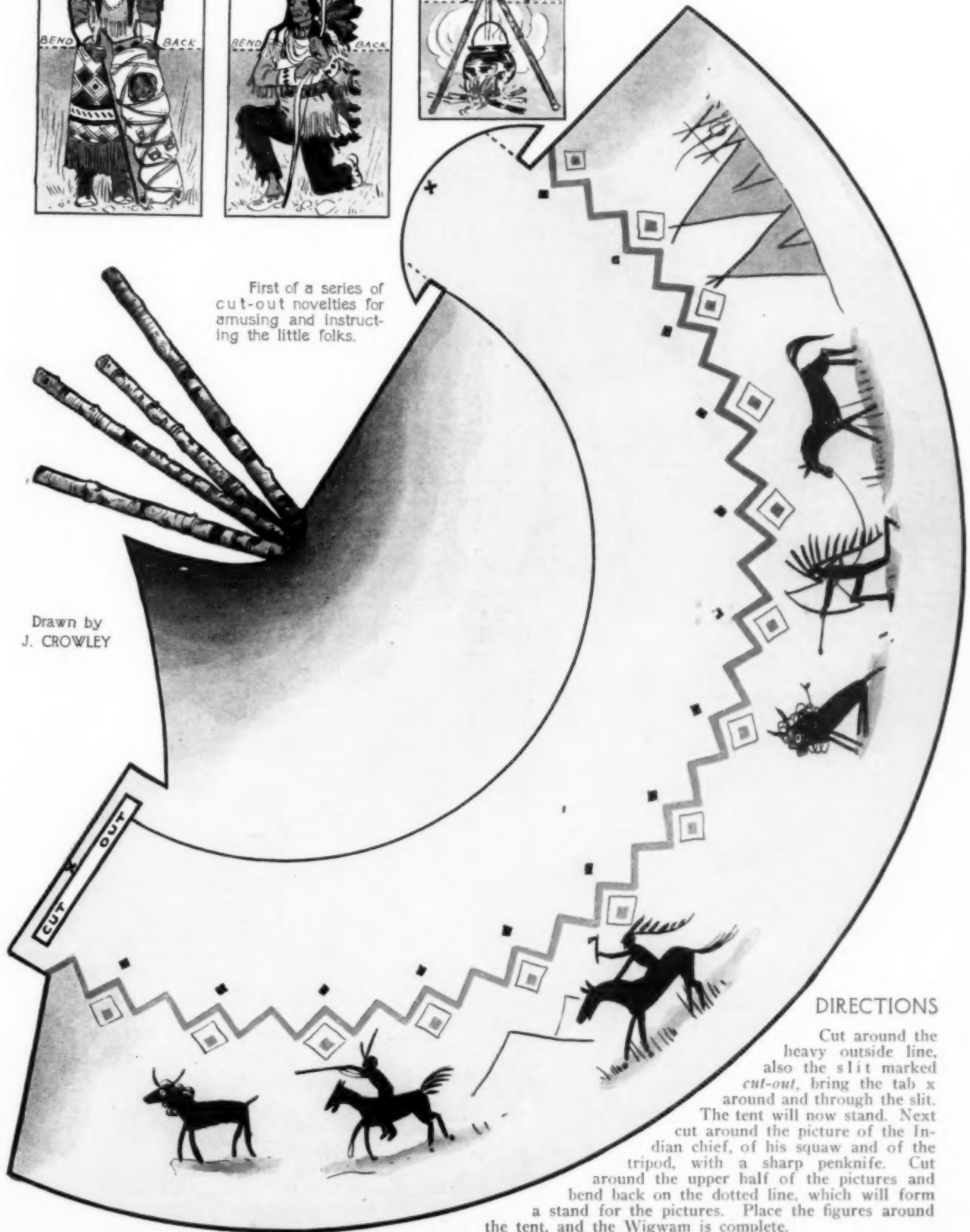
WITCHES: Black skirt, shawl of black; use old hat brim, tack to it the pointed crown, simply roll pasteboard to cone, and cover with black cambric.



An Indian Wigwam for the Children

First of a series of
cut-out novelties for
amusing and instruct-
ing the little folks.

Drawn by
J. CROWLEY



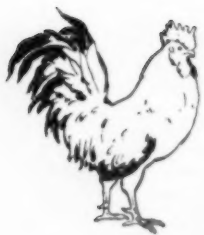
DIRECTIONS

Cut around the heavy outside line, also the slit marked cut-out, bring the tab x around and through the slit. The tent will now stand. Next cut around the picture of the Indian chief, of his squaw and of the tripod, with a sharp penknife. Cut around the upper half of the pictures and bend back on the dotted line, which will form a stand for the pictures. Place the figures around the tent, and the Wigwam is complete.



This is the first of a series of articles in which Mrs. Saint Maur will tell how any woman can make a substantial profit by husbanding and developing the resources of a yard, garden or a few acres of farming land

By KATE V. SAINT MAUR



WOMEN who are fortunate enough to live in small towns or suburban districts where they can have a whole house and some garden space, can easily reduce living expenses and make a goodly supply of pin money if they want to. And what woman, especially if she is a mother, does not want extra money of her very own. A few hens, well managed, will furnish winter eggs for the table, and many Sunday dinners. Fifty

square feet of ground can be made to produce most of the vegetables for an average family. Even when there is only a small back yard covered with stones, three or four hotbeds can be established, and will grow salads for the home table, and perennial seed plants for sale. In the house cellar, winter rhubarb, asparagus and mushrooms can be grown with very little trouble, when one knows how.

Then there are several pet animals which can be kept within the limits of a small house. Persian cats, toy dogs and canaries are all fascinating little creatures, and their progeny are always in demand, and bring extraordinarily good prices.

But especially blest is the woman who lives on a farm, where she can at least have several acres of land, for she can raise poultry in large quantities, keep a cow, cultivate small fruits and build up a really large, profitable business which will enable her to assume the entire responsibility of her family without financial worry, if it should be necessary to do so. I know, because it has been my own personal experience.

I COMMENCED without capital, on a rented place of twelve acres. The first year, I bought hens, ducks and other poultry; a few at a time, according to my savings out of the household allowance, and from a meagre beginning I presently had a large flock of chickens, ducks, turkeys and guineas—and from the sale of eggs and poultry, a cow became possible. My experiment was so successful that by the end of the third year the home was entirely self-supporting, and I deemed it safe to take the remainder of the farm, which consisted of 260 acres. So mine has been actual experience, and I hope in this department to be able to help other women to the same blessed condition of prosperity. As the majority of my readers who live in the country are able to keep poultry, we will make that our first consideration, especially as September and October are the months in which the preliminary work necessary to make a success of winter eggs should be done.

First is the house. It must be draught and rain proof, light and sunny. It can easily be made storm-proof, however old, by covering it with roofing paper, which costs about a dollar a roll of seventy-five running feet. To insure good ventilation and plenty of light have part of the wall of the sunny side of the house cut off, and the opening covered with strong unbleached muslin. All our laying houses have been fixed in this way for the last three years, and the birds have been healthy, happy and have laid splendidly, even in zero weather.

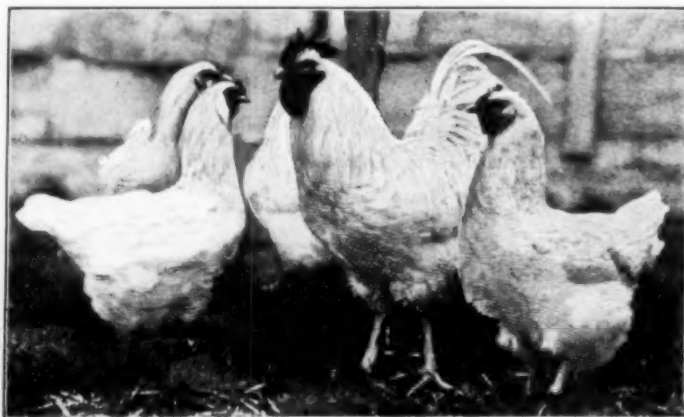
Thorough cleanliness can be established by scraping and brushing the ceiling, walls, floor and fixtures, and then giving the entire interior a coat of thick whitewash. Slake the lime with boiling water; add one ounce of crude carbolic acid, half a pound of salt, and four ounces of powdered fish glue to every pailful, stir thoroughly, and apply with a stiff brush while hot. Don't be afraid to use it generously. Send it into all the cracks, crevices and corners. Limewash is one of the best and cheapest purifiers one can use about poultry houses and farm buildings.

The perches should all be the same distance from the ground. The old-fashioned plan of having them arranged like steps, one above the other, is a mistake, because birds will always fight for the top perch; besides which, being near the

roof, they are much more likely to get their combs frozen in winter.

Whether the floor of the house is of dirt or boards, it should be covered to a depth of six or seven inches with dry leaves, cut straw or some such material, for hens to scratch in in bad weather. Provide three nest boxes a foot square for each ten hens, and a good-sized patent drinking fountain, and in each compartment of the house hang up a box or self-feeding hopper to hold grit and oyster shell.

SELECTING Stock for Winter Eggs.—Now for the birds themselves. Pullets which were hatched in March or April, and hens which are already through moulting, are the best for early winter eggs, so if you have a large flock of hens, go through it carefully and cull out the late hatched pullets and the hens which have not already moulted. Confine them in small coops, fatten and market without delay; otherwise you will feed non-producers for many weeks. Remember, also, that the productiveness of the hen decreases with her age. She lays her maximum number of eggs in her pullet year; the second year not quite so many, but they are larger, and I think, better for hatching; so it is advisable to keep birds until after their second summer, but not longer.



THIS LITTLE FAMILY PAYS A YEARLY NET PROFIT OF TWELVE DOLLARS

It is better not to have any male birds with the hens while their eggs are wanted for table use only; so if you are keeping males from last year, or young birds you have raised, have a separate house and yard for them until three weeks before the eggs are wanted for setting. When selecting the hens and pullets to be kept, choose the energetic, busy bird, with bright plumage and eyes. There are a number of different breeds and varieties, but the most popular general purpose birds are Orpingtons, Rhode Island Reds, Plymouth Rocks and Wyandottes. They all lay well, make plump broilers, mature early and dress well as roasters in later life. Leghorns are supposed to be the egg machines of the hen family, but observation has convinced me that they fall behind the heavier breeds during especially cold weather, when eggs bring the highest prices.

FEEDING.—You may have heard poultrymen talk or have read about balanced rations, but probably you don't understand what the term means. I did not when I first commenced to keep poultry, so I will try to explain. According to chemical analysis, an egg is half water; the rest carbonate of lime, oil, fat and animal matter, and the hen's food must contain those components or she can't produce eggs. When birds are allowed free range in the summer they eat a great variety of weeds, clover and insects, all of which supply the necessary ingredients. But when birds are confined to yards or Jack Frost cuts off the natural supply, their feed must be selected with care and intelligence to insure their rations being well-balanced. It would take too long to give you the relative values of all the different grains and other materials used in feeding poultry, so I will just describe the method of feeding which has filled our egg crates for the last ten years.

Put a quart of finely chopped clover hay in a large pail which has a close fitting lid. Pour about a pint of scalding hot water over it. Put on the cover and allow it to steam for two or three hours. Then add one pint each of ground corn, ground oats, wheat bran and meat or beef scraps. (There are several brands of meat and bone on the market which are put up especially for poultry keepers.) Mix all very thoroughly into a rather dry mash, and stand behind a stove or in some warm place during the night. Mash should not be quite cold when fed in the morning. Feed at about eight o'clock, in long, shallow, V shaped troughs, so that all the birds get a chance of a fair share. Fill the drinking vessels with warm water. About noon, scatter a

and, if possible, keep the temperature at 65 degrees, in a place where all light can be excluded, and in from nine to twelve days they will have developed into a thick mat of sprouts and rootlets. Cut a piece that will weigh about a pound; break into small pieces, and feed to twenty hens at noon. To keep up a steady supply, several boxes must be kept constantly filled.

Really, the best way to sprout oats is to build a large cupboard in the cellar. Put cleats at each side for the boxes to rest on, so that they will stand one above the other, about six inches apart. There should be three or four boxes in use. Stand a lantern in the bottom of the cupboard, to supply heat, and alternate the boxes, allowing the freshly filled one to stand directly above the lantern for the first forty-eight hours, to get the oats well started.

At suppertime, feed all the whole corn the birds will eat up in about fifteen minutes, feeding slowly, and scattering the corn widely, so that every bird gets his share. When they seem nearly satisfied, and you are nearly through feeding, scatter some small grain so that there will be something in the litter for the birds to scratch for when they first get off the roosts in the morning. The exercise makes them warm and ready for breakfast.

GENERAL Hints.—If you can get freshly cut green bone use it instead of the dried commercial beef or bone. If you live in a vicinity where there is a large poultry farm, you can possibly buy a few pounds of the green bone once or twice a week, as a bone mill is usually too expensive an equipment for a small plant. If you can buy the bone cut in this way, be sure you spread it out in a thin layer in a shallow box or a tray when you get it home, for if it is left in a bag or block of any sort it would heat very rapidly and spoil. When there are only a few hens to consider, it is sometimes possible to get lean scraps from the butcher, which you can chop up and feed at noon, twice or three times a week, and in some homes there will be table scraps enough to supply animal food, but in this case you must be careful that there is not too much bread or potatoes or fat mixed with it, as they are three articles which must be used very carefully for laying hens, as they are excessively fattening. Keep oyster shell and heaps of coal ashes and clean drinking water always before the birds. In very cold weather, when water is apt to freeze, the drinking fountain should be filled three times a day with warm water.

The profit to be made from any given number of hens



A ROW OF HENHOUSES BUILT AND KEPT ON STRICTLY HYGIENIC LINES

mixture of small grains, such as cracked corn and oats, or Kaffir corn and wheat, or specially prepared scratch feed, put up for poultry. Vegetable feed can be supplied by hanging cabbages up by their stocks for the birds to pick at, or cutting beets or turnips in half, and fixing them with the cut side up between big stones so that the birds can get at the soft part and pick at it.

The best of all vegetable food is sprouted oats. Get some shallow boxes from the grocery store, take off the boards which form the bottom, and cover with burlap instead. Steep oats in water over night, then spread two inches thick over the burlap. Set the boxes in a warm, dark place. Boxes should stand on blocks of wood or bricks, so that the air can pass through the burlap and prevent the oats from becoming mouldy. Sprinkle the oats every day,

can only be approximated, for the price of eggs and feed varies with every locality. But it is certainly safe to expect one dollar clear profit per season from every hen, kept under good conditions, and intelligently managed. This is from eggs alone. Our average profit per season for the last seven years has been \$2 per hen from the market stock, and \$4 per hen from the breeding stock. The latter, of course, can only be kept in limited quantities, because they are two-year-old birds, specially selected, and kept under special conditions, to insure their eggs producing strong, vigorous chicks. For this reason they are not forced for eggs during the early winter, and have to be kept in such small flocks that they occupy a great deal more house room than the ordinary market stock. But their eggs sell for \$2 a setting of thirteen eggs.

A GIRL AND A SUIT CASE

By Joseph O'Brien

Illustration by George F. Kerr

THE monotony of Saturday was broken for John Page only when he spent half an hour in the careful selection of flowers for Alice. He sent her clusters of fragrant arbutus, blue violets and yellow jonquils. At night he talked of her with Randolph, who had spent the evening paying court to Daisy Phillips. The beaming presence of the latter had brought Randolph into a mood which harmonized exactly with Page's own, and each grew impatient of the other's rhapsody, in his own eagerness to do all the talking.

By Sunday Page found himself regarded with curious interest by the clerks and a few frequenters of the Astorbilt lobby to whom he had become known during the week. The morning newspapers all carried startling page advertisements, in which the prospects of digging limitless treas-

then sat on a bench to dream of her amid the spring loveliness of Central Park.

Monday morning a page brought a card to his door and in great excitement Page ordered the visitor shown up.

"Bill, you old varmint, where did you come from," was his vigorous greeting when the weather-beaten personage of William Shockley stood before him.

Shockley grinned as he was being dragged into the room and thrust into a chair. In his hands he held a bundle of newspapers, with the Page advertisements and half-column stories with pictures of the young Western Napoleon of Finance who was bearding a powerful Wall Street ring. They were vivid and picturesque stories.

"I have followed on the heels of prophecy, son," Shockley said. "Got here this morning. Started as soon as I got your letter. I see you've been making a noise."

"A slight racket," Page admitted.

"Your hoodoo, eh?"

"It's a mascot this time, Bill."

"Humph! Have they got you cornered?"

"They thought they had."

"I noticed in your letter you mentioned the widow lady."

"Yes, Mrs. Laurence Cauldwell."

"Um-m. Remember my tellin' you that I got kinder fond of a girl when I came out East here with a gold mine some years ago, and that when I went back she had the mine?"

"Why, yes. What of it?" Page laughed at the implication, but was shocked into soberness by the reply:

"Same party."

"You don't mean it, Bill."

"Sure thing. She wasn't married then, and Mr. Cauldwell was the chap that helped her separate me from my property. I was pretty green in those days, and they had Hermann the Magician beaten a mile. Who's workin' with her now."

Page had instantly reached a new set of theories at this astonishing news. He walked up and down the floor, his brows gathering tensely.

"I think young Walsh must be," he said finally. "Maybe they played this game together, though I don't see quite how. But I was onto him from the start."

"Why didn't you brand him then?" Shockley asked as one who chides a child for a fault.

"Well, you see, Bill, there was Miss Wainwright. Walsh is in her uncle's firm, and—"

"I see," Shockley interrupted comprehendingly. "So you've really fallen."

"Heels over ears, Bill, with the whitest, pluckiest, prettiest girl that ever looked like sunshine."

Shockley regarded his young friend commiseratingly.

"Where does Mrs. Cauldwell live?" he asked.

Page gave him the street and number. He reflected for a moment, and then announced his conclusion.

"I'm goin' to call on the lady," he said. "Kind of re-new old friendship. I suppose with all this talk in the newspapers she won't be lyin' abed very late. Where'll you be, son, in case I want you?"

"Right here, Bill, I think. If I'm called away I'll leave word."

"All right, and now I'll lope along."

He sallied forth on his mission and Page went down to

(Continued on page 74)



SHE HELD OUT HER HAND TO HIM AND HER ANSWER WAS,
"YES, JOHN, I WILL"

ure from the Twin Consolidated Gold mines were glowingly set forth and his own daring guarantee, over his name and address, was made conspicuous. During the afternoon, reporters interviewed him, but all he had to say was that the mine was genuinely full of gold, that the money obtained from the sale of stock would be used to develop the property, that the shareholders would get the profits and that he wasn't going to let Wall Street get the property away from him. Newspaper photographers took snap shots of him when he appeared in the street, and finally he fled to the Metropolitan Museum, where he sought likenesses of Alice in all the array of pictures, and

Words by
GEORGE COOPER

APPLE TIME

Music by
P. McDONALD

Allegretto.

Shower-time, Flower-time,
Wheat-time, sweet time,

mf cresc.

Earth is new and fair, May-time, hay-time, Blossoms ev-'ry-where.
In the closing year; Sheaf-time, leaf-time, Now will dis-ap-pear.

Nest-time, best-time, Day have longer grown; Leaf-time, brief-time,
Ice-time, nice-time, For a mer-ry lad; Snow-time, blow-time,

Tempo di Valse.

Make it all your own. Ber-ry time and Cher-ry time, Songs of bird and
Earth is lone and sad. Yel-low ones and mel-low ones, Dropping from the

bee; — But of all the gay times, Ap-ple-time for me,
tree; — Rust-y coats and pip-pins, Ap-ple-time for me.



NEWS AND REVUES FROM PARIS

By Anne Overton

PARIS, August 22.—All Paris just now is kaleidoscopic with evidences and intimations of the fall fashions. The woman who takes a normal interest in dress—and what sane woman does not?—will go about the streets and shops agape with curiosity and delight over the marvelous new arrangements in gowns and hats and wraps on every side. She soon catches on to the fact that there is much more to dressing than a superficial observer would imagine. I never realized the influence which care for small details has in determining the perfect toilette before seeing the way the women dress over here. In the beautiful advance models for fall gowns illustrated above you will notice that the secret of their charm is not so much in the dresses themselves as in the way they are worn and the things which are worn with them. Of course, the lines of the gowns are harmonious in themselves, but aside from that there is the completion of the idea by exquisite lace collars, dainty chemisettes, appropriate jewelry, suitable hats, smart veils, which make all the difference in the world between well dressed and poorly dressed women.

THERE is the lovely marine blue satin meteor coat suit on the extreme left, for instance. The coat draped in front to a single button, is smartness itself. The skirt is built on lines which are seen only in the newest designs, but after all, what attracted my attention to it as a whole was the lovely lace collar, just the right shape, and the exquisite aqua-marine jewel on the front of the waist. *Chic* hat and carefully donned veil, of course, go without saying. In the second figure we have one of the comfortable and convenient coat dresses adopted this fall. The coat is coat and waist in one, needing no separate blouse beneath. It serves

the purpose of a street suit for the woman who feels incompletely attired for out-of-doors without the customary coat. This fascinating gown is made of white whipcord, the edges of the coat-waist and the bottom of the skirt scalloped and bound with black satin. The large hat, very flat and very stylish, is in perfect keeping with the dress.

Noticeable among the many handsome semi-princess dresses worn by fashionable women is the brown chiffon broadcloth in the center. The draped skirt design, carelessly caught up at the left side-front, is seen at its best in this gown. The front of the bodice is also delightful with the rich lace vest and hint of a waistcoat of amethyst velvet.

YOUNG and slender women will delight in the next model—a gown of the heavy, lusterless wool-back satin which drapes in such soft folds. A wide bias band of black satin, seen now on many white dresses, protects the bottom of the skirt from soil. Over this falls the petticoat of embroidered Canton crêpe, showing high at the side under the draped satin overdress. A deep ruffle of black Chantilly lace edges the coat-waist, which is belted with black satin girdle. A black and white hat, of course, is worn with this dress.

And then the next figure! Isn't that a stunning suit for fall? I am not sure if this combination of white coat and black skirt has reached you yet, but it is considered very smart over here and you will have it very soon. The coat is made of white broadcloth and the skirt of black satin. The collar and cuffs may be white or a color, but are preferably not black, as the idea seems to be to get away from any hint of a suit. A radical change, you will say, but isn't it smart?

AN EARLY SHOWING OF FALL HATS

By Mme. Ricardier



No. 1



No. 2



No. 3

IF STRAWS show which way the wind blows, then feathers are a safe indication of the way the women's hats are inclined. A study of the models illustrated here will amply demonstrate the present tendency to the flat in millinery. Bows, feathers, aigrettes, any and all trimming turns off to one side, according to the accepted mode. Nothing on your hat must stand up straight in these days. The best example of this is seen in figure No.

1. This is a large black velvet hat with a black and white fancy trimming made of shredded turkey quills at one side. A knot of hunter's green velvet holds the feathers in place.

No. 2 is a hat which can be copied by any ingenious girl. Underfaced with black velvet, the white taffeta outside has for its only ornament a wide band of liberty silk embroidered with large worsted flowers in Bulgarian work. A wise girl will provide different kinds of bands to trim her hat to match her various gowns. In No. 3 we have something new—a hat covered with a silken fabric known as scintella, and a garniture of serpentine braid which draws itself up

by a thread into the rosette you see at the side.

Bands of astrakhan braid are laid about the crown beneath the uneven edges of the serpentine braid, and a bit of the astrakhan is knotted in the center of the rosette. Simplicity itself, as you see, but a hat with lots of style, as you must admit.

No. 4 is one of the fall's best tailored hats. It is a study in browns, a light brown felt, flat brimmed, rolled sailor, with dark corded ribbon holding to the side one of the shredded turkey quill aigrettes which a humane law compels us to substitute for the breast plumage of the wild heron. And with such effective substitute as this, where is our excuse for the cruelty which permits us to ravish the helpless birds for our personal adornment? In fact, the all silk hat, No. 5, is as jaunty as any feather trimmed one can be. This, too, is a study in browns, with taffeta ribbon bows at the proper inclination and like all the others can easily be copied by the amateur milliner.

Ribbon figures prominently in fall millinery this year, especially in tailored hats. Bows tied in smart shapes take the place of the flowers of earlier months, and to a large extent replace the quills and stiff feathers formerly associated exclusively with hats worn with coat suits and shirt-waist costumes. It is a sensible fashion, for if the bows are properly wired they do not settle down too soon into a limp and hopeless old age.



No. 5



No. 4



4887-4861

4893

4889-4898

THREE ATTRACTIVE VERSIONS OF STREET DRESS

For descriptions see page 33



CHIC MODELS FOR HOME AND VISITING TOILETTES

For descriptions see page 33



THE BEST STYLES IN SIMPLE GOWNS

NO. 4851, LADIES' SHIRT WAIST (15 cents).—This design has an original collar which may be treated as a mannish standing collar as seen in the first view above, but is equally smart open at the throat, as illustrated on the seated figure. In the first mode you have a chic shirt waist which can be made of linen, lawn or any suitable tub material to wear with separate skirts, No. 4892, for instance, as shown in these two views. It will also be a good model for a silk shirt waist, either as a separate waist or joined to a skirt for a semi-princess costume. With the open collar, especially will the design make one of those lovely simple gowns which fill so many needs in the life of the average woman. The beauty of it is that in this development, as in the other, it will be as satisfactory in wash goods as in taffeta, foulard, satin, challie or cashmere. The pattern is obtainable in seven sizes, from thirty-two to forty-four inches bust measure. For a woman who wears size thirty-six it will require one yard and seven-eighths of material forty-four inches wide. Half a yard of goods will cut the collar and cuffs.

NO. 4892, LADIES' FIVE-GORED SKIRT (15 cents).—Two views of this popular skirt are given above, one showing it as a separate cloth skirt, worn with a linen shirt waist, No. 4851. In the other it is combined with the same waist, both varying slightly in arrangement, in a pretty semi-princess gown of the kind well liked by women of refined taste. All kinds of materials may be used for this skirt. Washable goods like chambray, percale or linen are per-

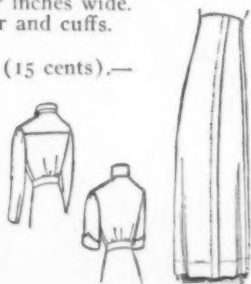
fectly satisfactory, and serge, whipcord, taffeta, satin or velvet are no less appropriate. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. To make it in size twenty-six will take three yards and a quarter of forty-four-inch material. The skirt measures two yards and an eighth at the lower edge.

NO. 4873, LADIES' DRESS (15 cents).—Other views of this pretty gown are given on pages 40 and 42, where its grace and style in large sizes are made clear. In these illustrations it is seen in lines entirely suitable to the slender figure. It may be made of linen or percale and braided with Transfer Design No 481. It will also be charming developed in taffeta or foulard. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size twenty-six requires four yards and an eighth of forty-four-inch material, and measures two and a quarter yards at the hem.

THE simplest fabrics, artistically cut, make more engaging dresses than the most beautiful materials in the world clumsily put together. A woman will be well dressed in a frock like any one of those illustrated above, no matter how unpretentious the stuff chosen for its development. All of these models, of course, may be made, and with good effect, of taffeta, foulard, satin messaline, satin, corduroy or velvet, but they are also very attractive as tub dresses. Crash and linen of all kinds will look well; ratine or Turkish toweling is smart and up-to-date, as is also cotton corduroy and wide wale piqué, while gingham, chambray and percale will be as chic as any of the more highly esteemed products of the loom.



4873



4892

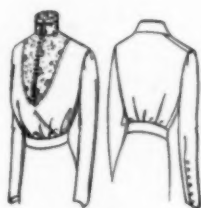


4851

Three Attractive Versions of Street Dress

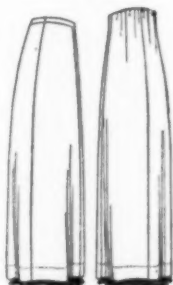
Chic Models for Home and Visiting Toilettes

NO. 4887, LADIES' WAIST (15 cents).—This model is timely because of the opportunity for the use of two materials. A vest of white satin with a navy blue costume, using skirt No. 4861 as in the illustration on page 30 is pretty. Two kinds of woollen goods or linen will also look well. A stylish feature of the waist is the collar which rolls open or buttons close up about the neck. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires one yard and three-quarters of forty-four-inch material.



4887

NO. 4861, LADIES' FOUR-GORED SKIRT (15 cents).—Pleasing as a separate skirt of serge or linen, this will also combine well, as seen with waist No. 4887, in a costume of taffeta, satin or broadcloth. The back may be gathered or made habit fashion. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of forty-four-inch material, and measures two yards and one-eighth around the bottom.



4861

NO. 4893, LADIES' DRESS (15 cents).—Having a five-gored skirt lengthened by a straight pleated section, this dress furnishes a model which will be often seen in the coming season. Broadcloth, diagonal suiting, taffeta or satin will develop it well. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires five yards and a quarter of material forty-four inches wide. At the lower edge, with the pleats drawn out, the skirt measures three yards and five-eighths.

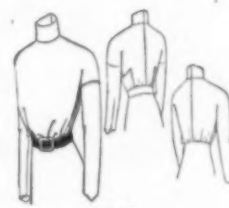
NO. 4889, LADIES' WAIST (15 cents).—In this waist the revers turn back from the front in a new and pleasing fashion, showing a vest which can be made of lace or silk, and with high collar or round neck. Taffeta, challie, cloth or panne plush are suggested for its development, especially as a costume with skirt No. 4898. The pattern is cut in five sizes, from thirty-two to forty inches bust measure. One yard and seven-eighths of forty-four-inch material will make it in size thirty-six.



4889

NO. 4898, LADIES' SKIRT (15 cents).—This is a three-piece, tunic skirt, gathered or dart fitted. The drapery may be omitted if plain skirt is preferred. There is a circular foundation lengthened by a circular flounce which provides for a sweep. With waist No. 4889 it makes a smart dress of satin, broadcloth or velvet. The pattern comes in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires three yards and three-quarters of forty-four-inch material, and measures two yards and an eighth at the lower edge.

NO. 4845, LADIES' SHIRT-WAIST DRESS (15 cents).—Several variations of this dress are possible, making it appropriate for taffeta, cashmere, linen or chambray. The waist may be tucked or gathered into the yoke or the yoke omitted altogether. The four-gored skirt may have either inverted pleat or habit back. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and a half of forty-four-inch goods. The skirt measures two yards and three-eighths at the hem.



4845

NO. 4863, LADIES' WAIST (15 cents).—Although not especially designed for skirt No. 4865, this waist combines with it in a smart costume. It may be cut with body and sleeve in one, or the sleeve may be set into a dropped armhole. Serge, satin or velvet with the same material in white, or with white satin, may be used. The pattern is in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two yards of forty-four-inch material.

NO. 4865, LADIES' SIX-GORED SKIRT (15 cents).—This is an unusually good model either for separate skirt or for a costume, with waist No. 4863 for instance. The front gore may be of contrasting material or the same as the skirt. Linen, taffeta, satin, broadcloth or velvet are suitable materials. The pattern is cut in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six requires two yards and five-eighths of forty-four-inch material, and at the lower edge measures two yards and a quarter.



4863

NO. 4875, LADIES' WAIST (15 cents).—Made with skirt No. 4867 and developed in serge or any of the new diagonal cord materials this will make a most attractive dress for an afternoon at home or for an informal social affair. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Two yards of material forty-four inches wide will be necessary to make the waist in size thirty-six.

NO. 4867, LADIES' THREE-PIECE SKIRT (15 cents).—The pretty extension at the side-front of this skirt brings it into conformity with waist No. 4875, in the smart costume illustrated on page 31. The inset pleats below the extension are a style feature now very popular. Any of the seasonable materials, serge, whipcord or diagonal suiting may be used for it. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. Two yards and five-eighths of forty-four-inch material will make it in size twenty-six. The measurement at the lower edge is two yards and a quarter.



4865

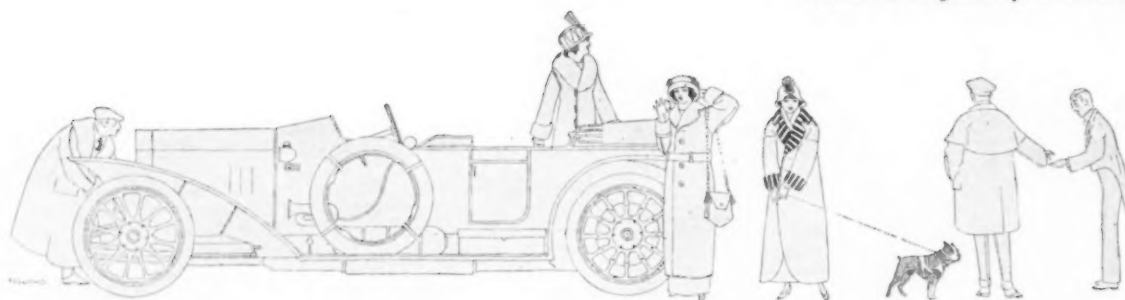


4867



4893

(For illustrations see pages 30 and 31)



Coats and Costumes for Early Autumn

NO. 4856, MISSES' COAT (15 cents).—A smart coat which shows the very latest trend of fashion is illustrated in this design. A comparison of the figure on page 34 with the small view on this page will show its different possibilities. It may be cut in either of two lengths and with or without under-arm seams. With a stylish collar which may be turned down in an extremely ornamental fashion, or buttoned up close about the neck, the usefulness of the garment for bad weather, for motoring, and for general protective wear is greatly increased. A pretty development in brown chinchilla with blue satin collar is seen in the illustration, where the coat is worn with skirt No. 4038. A variety of materials will suggest themselves for making it, according to the needs of the wearer. It will be pretty in pongee or heavy linen for a dust coat. Satin will make a serviceable garment of it, and broadcloth, tweed, cheviot, or covert cloth as well as the heavy wool cloakings will develop it to good advantage. The pattern is cut in three sizes, for misses of fourteen, sixteen or eighteen, and will also be suitable for small women. To make it in size sixteen will require three yards and three-quarters of material forty-four inches wide.

NO. 4857, LADIES' COAT (15 cents).—In this coat we have one of the most pleasing of the early fall models, and a becoming one to large as well as slender women. With a directoire collar, and the cutaway line giving a dip in the back, its style is unexceptionable. It is equally chic, though a trifle more conservative, with the shawl collar, and straight thirty-four-inch cut as illustrated in the small view and in the dress-making lesson on page 50. Worn with skirt No. 4843, it is in just as good form in the lovely blue velvet suit shown on the opposite page as in the development in blue serge in the lesson. Satin, broadcloth, or a mannish suiting are also suggested as suitable materials for this design. The pattern may be obtained in seven sizes, from thirty-two to forty-four inches bust measure. Three yards and one-eighth of forty-four-inch material will make the coat in size thirty-six. Three-quarters of a yard will cut the shawl collar.

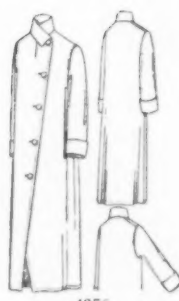
NO. 4843, LADIES' FOUR-GORED SKIRT (15 cents).—The perfect lines of this skirt recommend it to women who know and like the best models. Its sole trimming is the stitching on either side the inverted pleats at the seams, nor is the silhouette marred by the fact that the pleats are left unstitched from the knees down. The possibility of side front or side back closing makes it useful either as a separate skirt or one to attach to a side-closing waist for a one-piece gown. The beauty of the design is quite evident in the blue velvet suit with coat No. 4857 on page 35, but it loses nothing in the plainer serge illustrated with the same coat in

the dressmaking lesson on page 50. Linen, corduroy, taffeta and satin will also develop charmingly in this mode. The pattern is in seven sizes, from twenty-two to thirty-four waist measure. Size twenty-six requires four yards of thirty-six-inch material and measures two yards and three-quarters at the lower edge.

NO. 4847, LADIES' WAIST (15 cents).—This is a new and lovely version of the popular large collar and rever applied to a dressy frock. With the draped skirt, No. 4849, this waist makes one of the handsomest of gowns as can be seen in the illustration on the opposite page. Black satin was used in this development, with white satin for the collar and Venise lace for the rever. A Roman striped girdle, and chemisette and sleeve frills of shadow lace complete a costume which leaves nothing to be desired in effectiveness and charm. With or without the rever the design is suitable for development in taffeta, messaline, crêpe meteor, charmeuse, or for a simple house dress of challie or cashmere. The pattern is in seven sizes, from thirty-two to forty-four bust. Size thirty-six requires one yard and seven-eighths of forty-four-inch material. Five-eighths of a yard of lace will make the rever. The chemisette takes three-quarters of a yard of material and the collar, five-eighths of a yard.

NO. 4849, LADIES' FOUR-GORED SKIRT (15 cents).—Since the introduction of panniers into ultra-fashionable dress last spring, their modification as drapery in some form or other has grown steadily in public favor until the draped model divides honors with the straight one in the best fall skirts. As illustrated with waist No. 4847, in the black satin costume on page 35, the draped skirt will appeal to the most conservative taste. The side-front seam may be rounded off at both edges to show a pleated section beneath, or it may extend straight to the hem with only the slight drapery to distinguish it. The back may be gathered or made in habit fashion. Broadcloth, serge or cashmere will make the skirt as effectively as satin. Taffeta, messaline, voile and marquisette will also be excellent materials for it. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of forty-four-inch material. The completed skirt measures two yards around the bottom.

To the extensive use of the automobile and greater outdoor life for women, is owing the present need of top coats and separate wraps of all kinds. Consequently designers are bringing out new and better models each month, giving to the long coat a smartness of line formerly obtainable in suits and costumes alone. Manufacturers have this demand in mind, also, and among the new fall goods are many splendid materials which can be used to good advantage in making these coats. Chinchilla in mixed black and white and in dark, rich colors, wool ratine, rough and ready mixtures, heavy reversible cloth and *Peau de Mouton* are among the most fashionable.





4856-4038

4857-4843

4847-4849

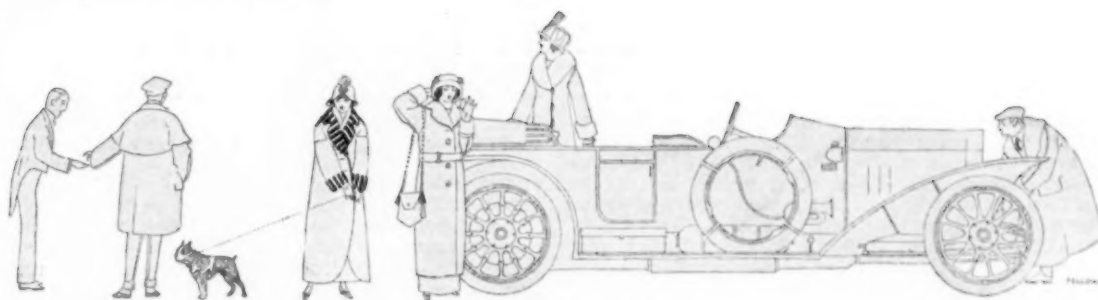
COATS AND COSTUMES FOR EARLY AUTUMN

FOR DESCRIPTIONS SEE OPPOSITE PAGE



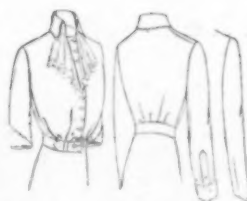
ADVANCE DESIGNS IN FALL FASHIONS

FOR DESCRIPTIONS SEE OPPOSITE PAGE

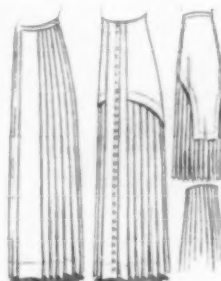


Advance Designs in Fall Fashions

NO. 4877, LADIES' WAIST (15 cents).—In this design the effect of small accessories upon the style of a waist is fully realized, for with either of the two collars it is smartness itself. Nothing could be more *chic* than its development in the black satin costume, with skirt No. 4869, illustrated on the opposite page. The pointed collar with revers is here made of white satin with faggoted hems, but the design is no less distinctive made with Robespierre collar and lace jabot as suggested in the small view on this page. A wide range of material is available for developing the model, since it may with good effect be used for the blouse of a silk or satin one-piece dress, and will serve equally well for a linen or taffeta waist to wear with separate skirts. If desired, the revers may be embroidered, and Transfer Design No. 104 is suggested for the purpose. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires one yard and seven-eighths of material forty-four inches wide.



4877



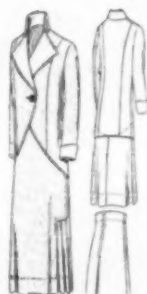
4869

No. 4869, LADIES' SKIRT (15 cents).—Up-to-date in every particular this skirt is a model of style. The smart peplum has the fashionable postilion cut, and the shallow side pleating of the straight lower part is a modern version of the accordion pleated skirts of happy memory. Notwithstanding the many pleats, so clever is their contrivance that the requisite narrowness is not appreciably increased. With waist No. 4877 it is admirably developed in the black satin costume illustrated on page 36. It is also smart in taffeta, and without the peplum is an excellent model for the separate skirt of serge, panama or light-weight wool goods of any kind. The pattern may be had in seven sizes, from twenty-two to thirty-four inches waist measure. To develop the skirt in size twenty-six, five yards and a quarter of forty-four-inch goods will be necessary. With the pleats drawn out the completed skirt measures three yards and three-eighths around the lower edge.



4853

No. 4853, LADIES' DRESS (15 cents).—This is a simple but smart semi-princess frock which will please the woman who desires to make a neat and stylish appearance in home dress or business gown. In its charming illustration on the opposite page it is represented as made of black and white striped Bedford cord, but many other materials will be equally attractive in this development. Serge, challie or cashmere in wool, taffeta, messaline and satin in silk are suggested, as well as a long list of washable materials, linen, chambray, gingham or any of the pretty mercerized cotton goods. A line of perforations on the front of the waist provides an attractive variation in the cut, and similar markings on the skirt front suggest the use of another material in trimming. The skirt has four gores and may be made with inverted



4874

pleat or habit back. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Four yards and a half of forty-four-inch material will be needed to make the dress in size thirty-six. The skirt, when finished, measures two yards and five-eighths at hem.

No. 4874, MISSES' COAT SUIT (15 cents).—This shows a suit which is a favorite with all classes. The smart cutaway line, drooping deep in the back is extremely stylish and is becoming to most figures. For those who prefer the straight coat, however, the pattern provides the latest cut on lines which everyone will appreciate. Two styles of collar are also given. The notched collar outfaced with black satin is illustrated on the blue broadcloth suit on page 36, and in the small cut on this page is seen the Robespierre collar with the wide revers belonging to the same period. A three-piece skirt completes the suit. Pleated sections at the side seams bring it into conformity with the late modes and give greater ease and freedom of movement to the wearer, though increasing very little the real width of the skirt. Velvet, corduroy, whipcord, satin, serge or tweed are fashionable materials for the fall coat suits. The pattern is cut in five sizes, from fourteen to eighteen years and is suitable for small women as well as misses. To make the suit in size sixteen will require five yards of material forty-four inches wide. Seven-eighths of a yard will cut the collar and revers, and six inches of bias velvet or satin will face the notched collar. At the lower edge the skirt measures two yards and a half with the pleats drawn out.

No. 4890, HAT PATTERN (10 cents).—In three sizes, for ladies, misses and girls, this jaunty hat appeals to all ages. For the outing or motor trip, it is comfort itself, while for the school girl it has a multitude of advantages over the less durable straw or felt hat. Linen, duck, corduroy, velvet, tweed and cheviot are all suitable materials for making it. To make the straight hat of forty-four-inch material in the ladies' size, takes half a yard. For the ladies' Dutch hat, as well as for both the straight and Dutch shapes for misses and girls alike, only three-eighths of a yard of the forty-four-inch material is required.

New materials for fall and winter seem more attractive than usual this year. Corded effects are still stylish, especially in wide wales. One kind, called pipe organ cloth, is pronounced, but very handsome. Diagonal cords in white and colors will be popular for coat suits, and in lighter weight materials for the semi-princess dresses which now take the place of the suit except for ordinary wear. To mention only a few of the others there is a new plush, soft and pliable as panne velvet, just out in Paris. The predictions are that it will supplant velvet in this winter's modes. Loveliest of all is the silk Terry cloth or Turkish towel-ing, which has become immensely popular since its appearance last spring. This comes in a variety of colors and in flowered or bordered designs is suitable for very dressy gowns.

WHAT TO WEAR IN TAILORMADES

NO. 4807, LADIES' COAT (15 cents).—Fancy for the top-coat has brought out a number of interesting designs, none more pleasing than this, with smart, tailored lines which are quite within the reach of the home dressmaker. Worn with any skirt, it makes an entirely up-to-date suit, as may be seen in the view on the opposite page where it is illustrated with skirt No. 4886. This shows the coat developed in white serge narrowly bound with black satin. It may also be made of broadcloth and is a good model for a velvet coat to wear with a broadcloth skirt, a fashion which will be very popular this season. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. To make the coat in size thirty-six will take two yards and three-quarters of material forty-four inches wide.

NO. 4886, LADIES' FIVE-GORED SKIRT (15 cents).—Pleated skirts never go quite out of fashion, but this fall they seem to have become more popular than ever, and pleats in some form are seen on many of the best models. This design has the sides and back lengthened by a straight pleated section, which gives all the grace, but obviates the possible disadvantages of a full pleated skirt. Shown here with coat No. 4807, it is developed in white serge. It is a good model for broadcloth, and may be made also of velvet or the new pliable plush, like the new French pleated skirts,

with the pleated back and clever arrangement of the side front. In the brown broadcloth costume opposite, with waist No. 4881, the design is charmingly developed. It is equally suitable for wool back satin, serge, Bedford cord or the fashionable diagonal cloth, and will develop well in velvet or the new pliable plush. If desired the pleats at the side front may be omitted. Other possibilities are a high or regulation waistline and round or shorter length. The pattern may be obtained in six sizes, from twenty-two to thirty-two inches waist measure. Four yards of forty-four-inch material will be required to make the skirt in size twenty-six. At the lower edge the skirt measures two yards and five-eighths.

NO. 4879, LADIES' SHIRT WAIST (15 cents).—This waist is one of the novelties of this season and in its mannish lines will appeal to the lovers of smart clothes. It is an especially good design for one of the striped wash silk waists so popular this fall. Worn with a chic skirt like No. 4855 in the illustration, it is just such a costume as every woman needs for general wear. With the rolled collar and inset vest it is modified to suit a purely feminine taste, but in the development pictured in the small view with collar-band and applied front, it has every requisite of the more masculine style. Two possibilities in the sleeves, also, further adapt the design to the varied ideas. Linen, madras



The pattern is cut in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six requires three yards and a quarter of material forty-four inches wide, and measures three yards and a quarter at the hem.

NO. 4881, LADIES' WAIST (15 cents).—Brown broadcloth was chosen for the *chic* tailored dress made of this waist in combination with skirt No. 4883. White satin collar, white buttons and white satin piping form a trimming which adds to rather than detracts from the simplicity desired in a dress for street wear or travel. The waist may be a little less formally made with short sleeves and the arrangement of collar and rever shown in the view on this page. It is an appropriate design for taffeta, messaline, satin, wool, ratine or serge. The pattern is obtainable in seven sizes, from thirty-two to forty-four inches bust measure. Two yards and three-eighths of thirty-six-inch material will be needed to make it in size thirty-six. Three-eighths of a yard will make the white satin collar, and seven-eighths will be required for the collar, cuffs and rever of the view on this page.

NO. 4883, LADIES' FIVE-GORED SKIRT (15 cents).—The popularity of pleats is again attested in this smart model

(For other views see opposite page)

or taffeta, as well as wash silk, will make up attractively in this style. The pattern comes in six sizes, from thirty-two to forty-two bust measure. Size thirty-six requires two yards and one-eighth of material thirty-six inches wide.

NO. 4855, LADIES' FOUR-GORED SKIRT (15 cents).—The simple tailored skirt is indispensable to every woman to wear with shirt waists on the street, in the business office or for a day's outing. The illustration shows the adaptability of this model to such uses with shirt waist No. 4879. It is pictured here in serge, but will be as good a skirt in broadcloth, tweed, cheviot or any mannish suiting. The back may have an inverted pleat or be made habit fashion as one chooses. The small inverted pleats at the seams do not increase the apparent width of the skirt but give the necessary ease demanded by the prevailing taste. The small pleat at center-front is new. For a wash skirt, as well, of heavy linen, cotton cord or cotton corduroy it will hold its own in comparison with other fashions. The irregular line in the front is particularly smart. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and seven-eighths of material forty-four inches wide, and measures two yards and seven-eighths at the lower edge.



4897-4886

4881-4883

4879-4855

WHAT TO WEAR IN TAILORMADES

For descriptions see opposite page



SMART GOWNS AND COATS IN LARGE SIZES

For descriptions see page 42



4871-4888
4890, Hat

4895

4891-4896

NEW DEVELOPMENTS IN TOP COATS—A PRETTY DRAPED DRESS

For descriptions see page 42

SMART GOWNS AND COATS IN LARGE SIZES

New Developments in Top Coats

(For illustrations see pages 40 and 41)

NO. 4717, LADIES' WAIST (15 cents).—This has a stylish collar in the one-sided effect which recommends it to women who keep up with the fashions. It may be worn as a separate waist or attached to a skirt as a semi-princess dress, as shown in the view on page 40, where it is illustrated with skirt No. 4701. In this development it may be made of taffeta, voile, charmeuse or messaline. A more conservative collar, simply crossed in front, makes the design attractive for linen, madras or lawn waists. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size forty-two will require two yards and three-quarters of forty-four-inch material.

NO. 4701, LADIES' FIVE-GORED SKIRT (15 cents).—With the closing line at the left side-front, this skirt is in perfect accord with recent styles. The cut of the back is also a novelty with the two points meeting in the center. These may be omitted, if preferred, and the panel stitched straight down over the hips. As represented on page 40,



4717



4701



4873



4895

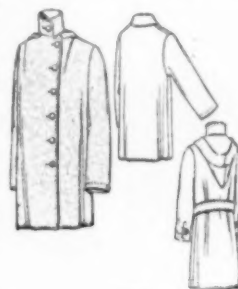
with waist No. 4717, it is seen to be an excellent model in the large numbers, but it has points which please in every size. Taffeta, broadcloth, serge, linen and piqué are advised for it. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size thirty-two requires three yards and an eighth of forty-four-inch material, and measures two yards and a half at the hem.

NO. 4895, LADIES' COAT (15 cents).—A serviceable top coat on stylish lines is a need in every woman's wardrobe. The design is illustrated on pages 40 and 41. It will give perfect satisfaction in a variety of materials. Either as a light-weight coat of pongee, taffeta or satin, or in the heaviest of chinchilla and reversible cloth the lines will be equally good. The construction provides for a long, straight coat, or a shorter length with rounding fronts. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. For size forty-two, five yards and three-quarters of forty-four-inch material will be necessary.

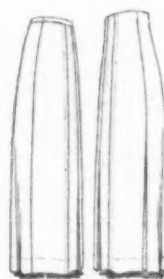
NO. 4873, LADIES' DRESS (15 cents).—A five-gored skirt with the possibility of opening full length at the left side-front are the pleasing features of this design. The waist may have a pretty rolled collar of contrasting material, or be made with the smart closing seen in the small view on this page. In this illustration it is attractively braided with Transfer Design No. 481. It will be effective in taffeta, poplin, foulard or satin. The pattern is obtainable in eight sizes, from thirty-two to forty-six inches bust measure. Size forty-four requires five yards and a quarter of forty-four-inch material. The completed skirt measures two yards and five-eighths at the lower edge. Seven-eighths of a yard of material will cut the collar and cuffs, and an eighth of a yard of allover lace will make the chemisette with its standing collar.

NO. 4871, LADIES' COAT (15 cents).—For traveling, tramping or outdoor sports a warm cloth coat is indispensable. This is a smart, up-to-date design approved by the best taste. In Scotch or English woollens, in reversible cloth, or any soft, warm material it will develop to best advantage. There is a storm hood which may be used or omitted, as desired. In either length, thirty-eight or thirty-four inches, it will make a jaunty top coat. As seen in the view on page 41, with skirt No. 4888, and the pretty cloth hat cut by pattern No. 4890, described on page 37, the merits of the design will be appreciated. The pattern comes in five sizes, from thirty-two to forty inches bust measure, and requires for its development in size thirty-six, three yards and a half of forty-four-inch goods.

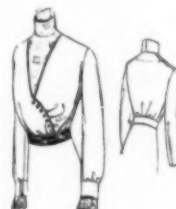
NO. 4888, LADIES' FIVE-GORED SKIRT (15 cents).—Skirts like this with the long lines given by pleated sides are extremely becoming to the figure and are always smart. This is a desirable model for a serge or broadcloth skirt for traveling, as seen with coat No. 4871 in the illustration, but good effects will be obtained with taffeta or satin. The back may be made with inverted pleat or habit style. The pattern is in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires three yards and three-quarters of material forty-four inches wide, and measures two yards and seven-eighths around the lower edge.



4871



4888



4891



4896

NO. 4891, LADIES' WAIST (15 cents).—Draped effects are proving popular in skirts, and waists to correspond are therefore cordially received. No prettier waist to wear with skirt No. 4896 can be found than this. The graceful gathers in the front have a softening effect upon the contour of the figure, and will be very becoming, especially in soft materials as voile, crêpe meteor, foulard or satin messaline. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. To make the waist in size thirty-six will require two yards and an eighth of forty-four-inch material. Seven-eighths of a yard of allover lace will make the revers.

NO. 4896, LADIES' TWO-PIECE SKIRT (15 cents).—Panniers modified to suit a refined taste are having an effect upon the stylish skirts of this season, and draperies are a charming feature of many costumes, notably the one seen on page 41, where this skirt is fittingly combined with waist No. 4891. Only slightly caught up at side-front and side-back the graceful folds thus formed will be found very becoming to the average figure. Satin was used in this development. Silk, challie, charmeuse, voile or any soft material will be as satisfactory. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires two yards and seven-eighths of material thirty-six inches wide, and measures one yard and three-quarters at the lower edge. Buttons and loops make a pretty trimming.

NEW FROCKS FOR

NO. 4858, GIRLS' DRESS WITH SHIELD (15 cents).—The same stylish collar as that worn by older women is the distinguishing feature of this little frock. It has a straight pleated skirt, which develops well in woolen materials, and a shield to make such a dress serviceable. Without the collar, and embroidered with Transfer Design No. 428, it is a good model for linen or piqué. The pattern may be had in five sizes, from four to twelve years. To make the dress for a girl of eight requires three yards and three-eighths of thirty-six-inch material.

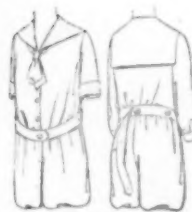
NO. 4842, GIRLS' DRESS (15 cents).—The childish simplicity of this dress makes it smart. It may be developed in a number of materials. As a tub frock of linen, chambray or gingham it will be useful. A line on the pattern provides for square neck. Made of



4858



4858



4860

plain goods thirty-six inches wide will make the dress for a child of four. If made of embroidery it will take two yards and three-quarters of flouncing and seven-eighths of a yard of allover embroidery.

NO. 4860, CHILD'S ROMPERS (10 cents).—Of late years the rompers or play suit is considered an essential part of every child's outfit, and no mother who has once known the peace of mind derived from the saving of the little dresses, will forego the pleasure of having the little gingham or chambray suits.

This model is capable of treatment in several fashions, having both round and sailor collars and provision for long and short sleeves. The pattern is in four sizes, one, two, four and six years. To make the dress in size four requires two yards of thirty-six-inch material.



4842

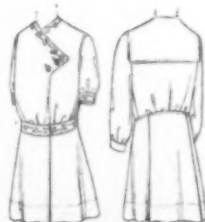
4852



4842



4852



4854

challie, cashmere or any light woolen material it fills the need for a warm school dress. It can be attractively trimmed by braiding with Transfer Design No. 208. The pattern is in four sizes, from six to twelve years. For a girl of eight, three yards of thirty-six-inch material will be necessary. A black patent leather belt gives style to the little frock.

NO. 4852, CHILD'S DRESS (15 cents).—A little model with a straight gathered skirt like this makes a dainty dress of embroidery, as illustrated on the figure. It is also suitable for plainer wash materials, and will make a cunning little cashmere dress for winter. The pattern is furnished in four sizes, from two to eight years. One yard and seven eighths of



4860

NO. 4854, GIRLS' DRESS (15 cents).—An excellent model this for the little serge school dress which careful mothers provide for their small daughters. It has a three-piece skirt and the fashionable collar which rolls back over the shoulders from the fastening at the neck. In another form, without collar and braided with Transfer Design No. 340, the dress may be prettily made in linen, chambray or other tub materials. The pattern comes in four sizes, from six to twelve years. To make the dress in the eight-year-old size will require two yards and five-eighths of material thirty-six inches wide. Three-quarters of a yard will cut the collar and cuffs.

GOOD FASHIONS

NO. 4876, CHILD'S DRESS (15 cents).—The convenience of the Norfolk and Middy designs in slipping over the head make them popular for children's dresses. They make up attractively, too, in dark blue serge or linen; and with white collar and shield embroidered with an emblem from Transfer Design No. 203 are unrivaled in beauty and style. Bloomers attached to an underbody give additional value to this pattern. It is cut in four sizes, for girls from two to eight years. Two yards and a half of forty-four-inch material will be required to make it for a girl of four years.

NO. 4340, CHILD'S DRESS (10 cents).—The little dress with straight yoke and straight lower edge will always be in good style no matter what fashions obtain at



4864

FOR CHILDREN

styles of dress for the very small boy. It is liked because the blouse is boyish, but approximates the dress worn by the little fellow not yet ready for his introduction to trousers. This suit has a pretty little irregularity in the front closing which has the effect of trimming, but the straight line may be used for the buttons, if desired. A rolling collar and a standing one, offer further possibilities in the making. Bloomers attached to an underbody complete the suit. Various materials will suggest themselves to a mother, serge or a lightweight, but warm cloth will be the obvious development for winter. The design is equally good for wash suits of linen or galatea. The pattern comes in three sizes, two, four and six years. Size four requires two yards of forty-four-inch material.



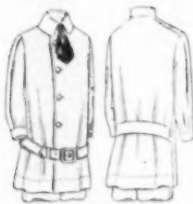
4876



4876



4340



4878

(For other views and description of this dress see pages 46 and 47)

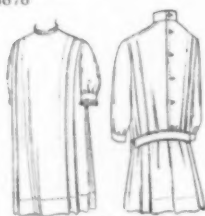
times. It is so pre-eminently childish, and offers, besides, such attractive possibilities of development in embroidered flouncing, or in fine, hemstitched linen and batiste. Without the collar band it makes a dainty little square-necked dress for summer, but with high neck and long sleeves it also serves well for the little challie or cashmere frock needed in cold weather. The pattern may be had in seven sizes, six months, and from one to six years. A child of four will require two yards and one-eighth of material thirty-six inches wide. Half a yard of eighteen-inch material will make the yoke.

NO. 4878, BOYS' RUSSIAN SUIT (15 cents).—Since its introduction to children's fashions the Russian suit has almost superseded other



4878

4844



4844



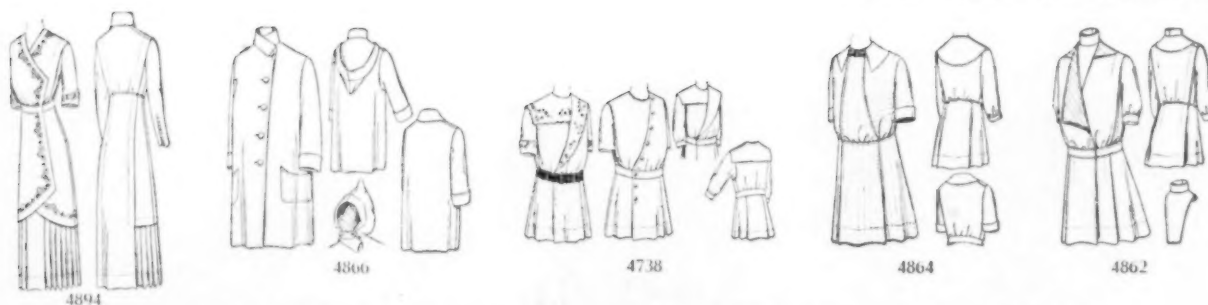
4340

NO. 4844, CHILD'S DRESS (15 cents).—Although really one of the simplest of little dresses it is distinctive in style by reason of the two wide tucks on either shoulder. These are stitched to a low waistline, and flare below a leather belt into the skirt portion. Without the belt it is a suitable slip for a small maiden of two or three years. Batiste, lawn, linen, chambray or gingham are good materials for it. If something warmer than the washable materials are desired, this little model will develop satisfactorily in challie or cashmere for a fall or winter school dress. The pattern is cut in four sizes, two, four, six and eight years. For a child of four, two yards and a quarter of material thirty-six inches wide will be needed. The facings require three-eighths of a yard. A yard and a half of edging will trim it.



THE STYLES AS ADAPTED TO BOYS AND GIRLS

For descriptions see page 46



THE STYLES AS ADAPTED TO BOYS AND GIRLS

(For illustrations see pages 45 and 47)

NO. 4166, BOYS' DOUBLE-BREASTED OVERCOAT (15 cents).—Many fabrics are suitable for this trim coat, heavy serge, cheviot and English worsted readily suggesting themselves. With great simplicity of line, it is such a coat as no mother need be afraid of attempting for her small son. Longer and shorter lengths are both provided. The pattern may be had in seven sizes, from two to fourteen years. For the short coat in size ten two yards of forty-four-inch material will be required.

NO. 3260, BOYS' KNEE TROUSERS (10 cents).—Comfortable, well-fitted trousers are essential to the well-being of a small boy, and these requirements are fully met in this model. Cloth, serge or suiting are the best materials to use for it. The pattern is cut in four sizes for boys of eight, ten, twelve and fourteen years. Size ten requires one yard and one-eighth of forty-four-inch material.

NO. 4582, CHILD'S DRESS (15 cents).—So many uses may be found for a little dress of this kind with its straight gathered skirt that it is a most satisfactory model to the mothers of small daughters. In challie or cashmere for cool weather, or in gingham, chambray, hem-stitched linen or embroidery flouncing, it is equally pleasing. The pattern comes in four sizes, from two to eight years. The four-year size requires two yards and an eighth of thirty-six-inch material.

NO. 4000, CHILD'S ONE-PIECE APRON (10 cents).—This is such a simple little apron, cut in one piece and with no seams except those under the arms, that it can be made with the minimum of time and trouble. Not even buttons and buttonholes are required, for it slips on over the head. The pattern comes in six sizes, from two to twelve years. The four-year size requires one yard and three-eighths of thirty-six-inch material.

NO. 4848, CHILD'S DRESS (15 cents).—This attractive little dress is provided with the bloomers so many mothers now insist upon for their young daughters, and which make a neat and modest dress made of the same material as the frock. Gingham, chambray, challie or serge will develop it attractively. The pattern may be had in five sizes, from two to ten years. Size four requires three yards and an eighth of material thirty-six inches wide.

NO. 4872, GIRLS' NORFOLK COAT (15 cents).—Norfolk designs continue to grow in popularity and in waists and jackets is now the fashionable wear for girls and women. This is an especially pleasing model for a little girl. It should be developed in serge or suiting for fall. The pattern may be had in six sizes, from two to twelve years. Size eight requires two yards and five-eighths of material forty-four inches wide.

NO. 4882, MISSES' DRESS WITH SHIELD (15 cents).—This dress may be worn either as illustrated on page 45, or as seen in small view below. The skirt has five gores and the blouse may be made with coat closing or to be slipped on over the head. The pattern is in six sizes, from thirteen to eighteen years. Size fifteen requires four yards of forty-four-inch material, and measures one yard and five-eighths at the bottom of the skirt.

NO. 4866, GIRLS' COAT (15 cents).—This coat is so planned that it can be made with or without underarm seam. The collar is a stylish feature, either rolled down or buttoned close about the throat. Heavy cloaking, chin-chilla or the thick cloth known as *Peau de Mouton* are suggested for it. The pattern is in six sizes, from two to twelve years. Size six requires one yard and seven-eighths of forty-four-inch material.

NO. 4738, GIRLS' DRESS (15 cents).—This dress has a six-gored skirt which makes a smart little frock either of linen, gingham, galatea or challie. The collar is a lovely addition, especially if braided as represented with Transfer Design No. 313. The pattern may be obtained in four sizes, from six to twelve years. To make the dress in size eight will require three yards and a half of thirty-six-inch goods.

NO. 4864, GIRLS' DRESS (15 cents).—No model for the small girl's dress is more in accord with recent fashions than this. With either of the pretty collars it will be entirely up-to-date. The skirt has four gores. Galatea or chambray, or, if preferred, woolen materials such as cashmere or serge, may be used to develop it. The pattern comes in five sizes, from four to twelve years. Size eight requires three yards of goods thirty-six inches wide.

NO. 4862, GIRLS' DRESS WITH SHIELD (15 cents).—Another four-gored skirt model is this, with attractive possibilities in the way of development in cashmere, with velvet collar and lace revers. Serge will also be suitable or heavy linen or cotton materials. The pattern is obtainable in four sizes, from six to twelve years. Size eight requires two yards and five-eighths of material forty-four inches wide. One yard will be needed for collar and revers.

NO. 4804, MISSES' DRESS (15 cents).—This design has a five-gored skirt with front and sides lengthened by a straight pleated section. The dress may be developed in taffeta. It will also be very pretty made of linen and braided with Transfer Design No. 481. The pattern comes in five sizes, from fourteen to eighteen years. Size sixteen requires four yards and a half of material forty-four inches wide, and measures three yards and an eighth at the lower edge of the skirt.





ARTISTIC CLOTHES FOR THE YOUNG MISSES

For descriptions see opposite page



Current Modes for Misses and Small Women

NO. 4868, MISSES' DRESS (15 cents).—None among the new designs for misses has more attractive style features than this. The lines of the extensions on waist and skirt give the well-liked side closing. They also correspond with each other in direction in that correct proportion which is the making of the simplest design. Both blouse and skirt may be opened at side-front or center-back as preferred. The skirt has four gores, and may be gathered at the waistline or fitted to the form with a habit back. Wash goods, such as linen, percale or chambray may be used to develop the design, and other materials, as taffeta, satin, serge or cashmere will have as satisfactory results. The pattern is in six sizes, from thirteen to eighteen years. Size fifteen will require three yards and three-quarters of material forty-four inches wide. The

completed skirt measures one yard and seven-eighths around the bottom.

NO. 4884, MISSES' DRESS (15 cents).—The charm of this design is the smart skirt with the pleats at side-front and side-back, a fashion just now very much in favor. Six gores provide ample fullness for the pleats, though the skirt, only two yards and a half in width at the bottom in the fifteen year size, by no means exceeds the present requirements in measurement. The waist may be gathered or pleated in front to the becoming yoke, but provision is made for running the tucks to the shoulder in tailored fashion when the yoke may be omitted altogether. A

stylish rolled collar adds further attractions to the blouse, though the band for a standing collar is equally so when the yoke is not used. Wash goods such as linen or gingham may be used for this dress, or a more dressy development in taffeta, or challie will be found satisfactory. The pattern comes in six sizes, from thirteen to eighteen. Size fifteen requires three yards and three-quarters of forty-four-inch material. Half a yard of lace pleating trims the front of the waist.

NO. 4846, MISSES' DRESS (15 cents).—

A happy conception of the collars growing out of the directoire styles gives charming artistic lines to this dress and makes it becoming to the figure of the miss or small woman. The three-piece skirt has the possibility of a tunic effect provided by a tuck just below the hips which brings it still more in accord with recent modes. Variations of the collar and the sleeves increase its usefulness, making the design available for linen, percale and other wash materials, as well as for taffeta and serge. The pattern is cut in five sizes, from fourteen to eighteen years. To make it for a girl of sixteen will require three yards and seven-eighths of material forty-four inches wide. Seven-eighths of a yard of material will cut the collar and revers. This skirt measures one yard and seven-eighths at the lower edge.

For other view and description of Misses' Dress No. 4882 see pages 45 and 46.

Useful Garments for Home Development

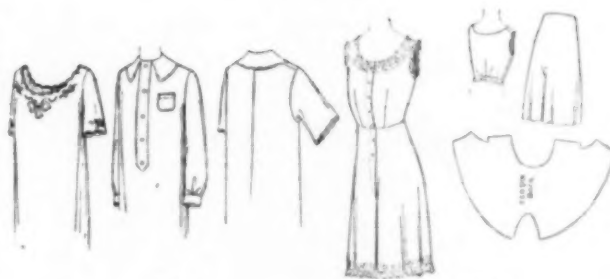


4870

NO. 4870, GIRLS' UNDERWEAR (10 cents).—This little set includes a petticoat, a pair of drawers and an underwaist all of the latest design. Both petticoat and drawers can be conveniently buttoned to the waist. They may be made plain or trimmed with narrow ruffles of embroidery. Muslin longcloth or nainsook will be suitable materials for making these little garments. The pattern is cut in six sizes, from two to twelve years. To make them in size eight requires two yards and three-quarters of material thirty-six inches wide.

No. 4899, LADIES' NIGHTGOWN (15 cents).—This design may be developed to suit various needs. With low neck, scalloped with Transfer Design No. 323 and embroidered on the front with Design No. 454, it is a lovely summer gown suitable for nainsook, barred dimity or any sheer material. It will be comfortable made, as shown in another view, with round collar and three-quarter sleeves. Longcloth will make an attractive gown in this style. Collar and sleeves are scalloped with Transfer Design No. 323. In the third view we have the possibility of a good, serviceable gown with long sleeves and high neck, finished with a neat collar. Such a gown, made of muslin or of outing flannel, will have the good wearing qualities every one appreciates. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Three yards and five-eighths of material forty-two inches wide will be necessary to make it in size thirty-six.

No. 4885, LADIES' UNDERGARMENT (15 cents).—This is a combination of drawers and corset cover, a form of underwear which is taking the place of the bulky fashion of separate drawers and corset covers. This neat garment is quickly donned and affords the greatest comfort to the wearer. It may be made of longcloth muslin or nainsook. Scalloped around neck, armholes and lower edges with Transfer Design No. 323, it is neat and pretty. The pattern may be had in eight sizes, from thirty-two to forty-six inches bust measure. Two yards and three-eighths of thirty-six-inch material will make it in size thirty-six. Each leg measures forty-eight inches at the hem.

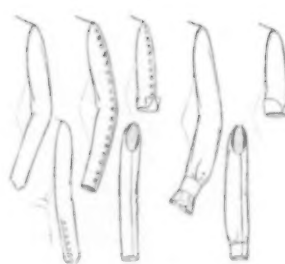


4899

4885



4890



4880

No. 4880, LADIES' AND MISSES' SLEEVES (10 cents).—In remodeling dresses at home an up-to-date sleeve pattern is indispensable. With this pattern, any dress can be modernized and made quite smart. The designs provided are for tucked, pleated and puff sleeve, and with the further possibility of elbow length in some of them, the usefulness of the pattern is greatly increased. Any material of which the dress is made may with equal propriety be cut by these models. The pattern is in three sizes, small, medium and large. For the amount of material required for each style see the pattern envelope.



4850

4859

No. 4850, LADIES' AND MISSES' WORK APRON (10 cents).—The utmost protection to the dress beneath is afforded by this sensible apron. A feature of the construction is the slight fullness on either side the front at the waistline, which allows for the curves of the figure. The bib is slipped on over the head and fastened at the back to the button which confines the waistband. Gingham or calico in colors, or nainsook or longcloth in white will make serviceable aprons of this. The pattern is cut in three sizes, small, medium and large. In the medium size two yards and a half of thirty-six-inch material will be required.



4850

4885

4859

No. 4859, LADIES' AND MISSES' KIMONO (15 cents).—Attractive designs for this necessary garment are always welcome, especially so when they embody features in accordance with recent modes. The pretty side-closing of the front, shown in small view, gives scope for elaborate trimming. Lace and insertion on thin silk will develop it daintily. The model is equally good in the more usual style illustrated in the larger cut. Cotton crepe, crepe de Chine or China silk with bands of a harmonizing plain color are the materials generally selected for a kimono. The pattern, in three sizes, small, medium and large, provides for both short and full length. In the medium size the full length requires four yards and three-eighths of material thirty-six inches wide. A yard and a half makes the facing.

For description and other views of hat No. 4890 see pages 35 and 41.

THE HOME DRESSMAKER

Lesson No. 20—A Ladies' Coat

Conducted by Margaret Whitney

Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning any difficulty you may have, enclosing a stamped, self-addressed envelope for reply

COAT-MAKING is usually considered an impossible undertaking by an amateur seamstress, and is looked upon with dread even by dressmakers of much experience. Most women who fail in the attempt to make a coat, however, do so because of lack of accuracy in basting and care in pressing. If these two essential steps are well taken, given a good pattern, there is no reason why one should not make for herself a serviceable and stylish cloth coat. The illustration shows us a dark-blue serge coat cut by McCall pattern for Ladies' Coat No. 4857. The coat is thirty-four inches in length. The size chosen for our lesson is for an older woman with a bust measure of forty-two inches. Three yards and a quarter of serge forty-four inches wide will be required to make it as represented. The pattern comes in nine pieces: front (marked F), side-front (R), back (B), side-back (K), two sections for sleeve (S and D), cuff (E), turn-over collar (C) and rolling or shawl collar (O). Of these we will use seven, discarding the cuff and turn-over collar since we have selected the shawl collar for our coat. When the turn-over collar is used the coat is made with revers in front, but it is better to trim the revers off the pattern before laying it on the material to cut out your coat as there is no need of wasting the goods. A row of large circles (●) on the upper fronts of the pattern will guide you in cutting them off. With a tape measure, ascertain the length of your back from the collar seam to the waistline and the length of your arm over the elbow from shoulder to wrist. Then measure the back and sleeve of pattern, and if they do not correspond exactly to your size alter them if necessary. Slash the back two and a half inches above the notches (▷) at the waistline and the sleeve at the elbow, and lap the pieces to shorten, or separate them to lengthen the pattern. It is better to have your goods sponged when you buy it, as this will keep it from shrinking and spotting. If you cannot have it done at the store, you can sponge it yourself very successfully. Take a strip of muslin as wide as the serge and a quarter of a yard longer. Wet it thoroughly, wring out and lay it flat on a long table. Leave the serge folded in the middle, but lay it out full length on the damp muslin placing the end several inches from the end of the muslin. Turn the end of



Fig. 1—Ladies' Coat No. 4857
Ladies' Skirt No. 4843

the muslin over the end of the serge and then roll muslin and serge together in a smooth, tight roll. Lay aside overnight or for eight or ten hours, that the serge may become thoroughly dampened. Then on a long table so as to get as long a sweep as possible with the iron, press the serge under a dry cloth. Iron as dry as you can and then hang in the air to dry thoroughly before cutting. You are now ready to cut out your coat. Pin your pattern on the material as you see it arranged in the diagram for cutting, Fig. 2. The back (B) is laid with its straight edge marked with three crosses (++) on the fold of the goods, and the other pieces with their rows of four large circles (●) lengthwise of the material. You will notice that double fronts are cut. These additional pieces are used for facing the fronts of the coat. Cut out the pieces (marked F) by the solid line, then unpin the pattern, lay the (F) piece on the material again as shown by the dotted lines and cut out the facing. Cut all the notches (▷) and mark with French chalk or tailor's tacks, all the circles (●) and long perforations (■) needed to guide you in making the coat. Baste the back, the side-backs, side-fronts and outer sections of fronts together, matching the notches (▷) and basting through the long perforations (■) which indicate the width of the seams. Be very careful not to stretch any of the edges in basting. Also baste the two sections of the sleeves together. Allowance has been made on the shoulder and underarm seams and back seams of sleeves for any necessary alterations in fitting. Take up or let out these seams as may be needed and pin the alterations smoothly and carefully, putting the pins very close together. Fit the coat over your blouse or dress, as otherwise you might get it too snug. Guard against changing the lines of the side-front and side-back seams and do not curve the underarm seams in at the waist more than indicated in the pattern, for the smartness of your coat will depend upon the accuracy with which you adhere to the lines of the pattern.

Baste again along the lines of alterations marked by the pins, try on to see that the fit is perfect, and then stitch all the seams except the shoulder seams exactly as indicated by the basting threads. Take out the bastings and instead of opening the seams turn both edges to one side, baste flat and press

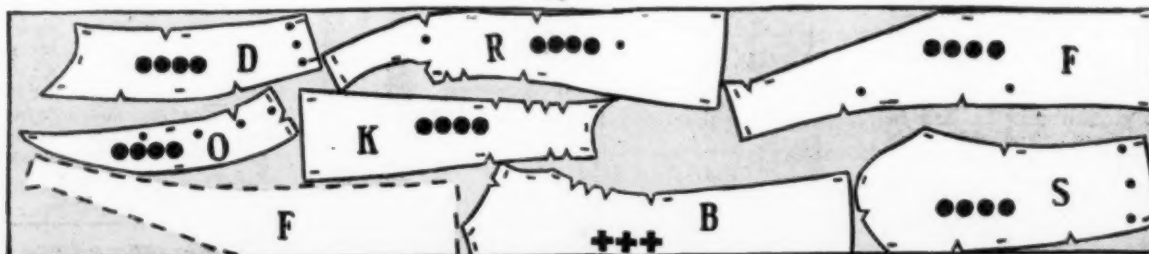


Fig. 2—Diagram for Cutting

Fold of Goods

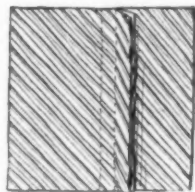


Fig. 3—Side Stitched Seam

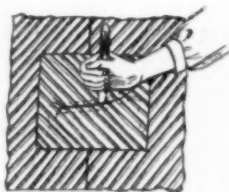


Fig. 4—Pocket Facing and Slit

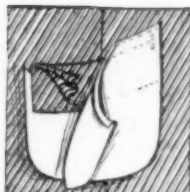


Fig. 5—Facing Pocket Pieces

under a damp cloth with a hot iron. Then run a row of neat machine stitching on the right side a quarter of an inch from the seam as illustrated in Fig. 3. Press again after the stitching is done. Let me repeat that you cannot do too much pressing. Use a heavy iron and press with great force if you want your sewing to have the neatness of tailored work. After the seams in the body of the coat are done, baste again the shoulder seams, then stitch them, finish and press in the same manner. The sleeves should be pressed over a sleeve press board. If such a board is not at hand one may be made of a narrow board rolled round with newspapers until it makes a sufficient pad, and then covered with flannel and muslin. After the seams are finished and before the linings are put in, the pocket must be inserted. This is a slash pocket, one that is made inside the garment and has a slit opening through to the outside. It is not hard to make, but you must follow directions carefully in order to keep it neat and true. Lay the pattern on the coat and mark with chalk the perforations which show the pocket opening. Run a line of white basting thread along the chalk marks taking the basting stitches through the material so that the exact size and shape of the opening will be shown on both right and wrong sides of the material. Now take a small piece of the serge for a pocket facing. This should be about four inches long and wide enough to extend half an inch beyond each end of the pocket opening, and baste it on the coat right sides together. Now run another row of white basting thread over the one showing the opening in the coat so that the line will also show through the facing piece. Then, putting your coat in the machine with the pocket facing up, run a row of stitching on both sides of this basting line and one-eighth of an inch from it. Fasten the ends of the stitching so that it cannot pull loose, and with a sharp knife cut the pocket slit between the two rows of stitching as shown in Fig. 4. Cut clear through facing and coat, and, pushing the facing through the slit, spread it flat on the wrong side of the coat. From the outside baste the facing around the opening, pushing the facing forward so as to form a little cord or welt about one-sixteenth of an inch wide and run a row



Fig. 6—Completed Pocket on Wrong Side

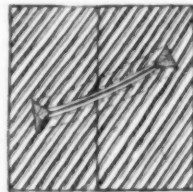


Fig. 7—Pocket Opening with Arrowheads



Fig. 8—Haircloth Padded to Canvas

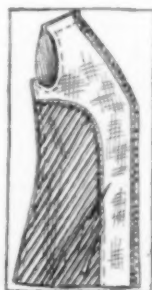


Fig. 9—Canvas Interlining with Taped Edges

of stitching along both edges of the opening. Cross stitch the edges together to hold the opening in shape until the pocket is finished, turn the upper half of the facing down over the lower as close as possible to the row of stitching and press flat under a cloth with a hot iron. From a piece of unbleached muslin or light-weight canvas cut two pocket pieces, one four and a half inches long, and the other five. Both should be about two inches wider than the slit. Trim the top of the shorter piece the shape of the opening, slip it under the facing up to the opening and from the right side run a row of stitching across the lower edge of the opening about an eighth of an inch below the first row. Catch the stitching through the coat, the facing and the pocket piece. Then turn under the edge of the facing

and stitch it to the pocket piece as shown in Fig. 5, taking care not to stitch this through the outside of the coat. Shape the top of the upper or longer pocket piece like the opening, turn under the edge narrowly, baste it over the opening and on the right side stitch it to place with a row of stitching to correspond with that on the lower edge and one-eighth of an inch from the opening. Then stitch the lower edge of the facing to it, as illustrated in Fig. 5. Lay the two sides of the pocket together, shape them with rounding corners and stitch them in a seam three-eighths of an inch wide, as shown in Fig. 6. Press again and finish the ends of the opening on the right side with arrow heads worked with blue embroidery silk, the color of your coat. Fig 7 shows the finished opening with arrow heads.

You are now ready for the canvas and haircloth interlining. If the coat is to be worn in cold weather an additional interlining of outing flannel may be put in the sleeves and across the back and chest, but for a light-weight serge coat this will be unnecessary. You will need a half yard of haircloth and two yards of yard wide canvas. Since coats are not stiffened and padded so much as formerly the canvas should be a good quality of soft French canvas. Shrink the hair cloth and canvas before using. To shrink it, wet it thoroughly in water and wring it out, then smooth out the wrinkles without stretching it and iron with a hot iron until it is perfectly dry and smooth.

Use the pattern for fronts and side fronts, (pieces marked F and R), to cut the canvas. Cut the front pieces as wide as the pattern and the side fronts from the shoulder to three inches below the armhole curving downward to the waistline as illustrated in Fig. 9. Lap fronts and side fronts of canvas at the seams matching the long perforations (■) and catch-stitch them together flat. Measure them by the cloth fronts of the coat to see that they are the same size and that the seams of canvas and serge will come exactly together. Trim the neck edges and fronts of the canvas about three-eighths of an inch narrower than the serge that the latter may be turned back over it without a bulky fold of canvas in the seam, and on these edges as well as the outer stitch a well-shrunk strip of half-inch linen tape flat to the canvas as you see it in Fig. 9.

The next step is to put in the extra interlining of haircloth, which is used to keep the coat from breaking over the bust. Cut a half yard of haircloth through the center lengthwise and fit the pieces to the canvas fronts. Place the haircloth in such a manner that it will come just one inch inside the edges of the canvas, and with padding stitches baste it firmly to the canvas as shown in Fig. 8. All the edges of the haircloth must be covered with narrow strips of cambric stitched over them flat to prevent the points of hair from pushing through the coat lining. Tack the hair cloth to the canvas closely that they may not push apart and make an unsightly bulge in the front of your coat when you wear it. Baste the canvas into the coat, the canvas next to the serge and the haircloth inside so it will come next to the silk or satin lining. Try on to see that the coat sets smoothly over the canvas, and then catch-stitch the taped edges of the canvas to the serge at the shoulder seams, under-arm and side-front seams, neck edges and fronts with stitches which will not show through on the right side. Baste the canvas and serge together at the armhole leaving them to be more securely fastened by the machine stitching with which



Fig. 10—Canvas Padded to Collar



Fig. 11—Stitched Stand of Collar

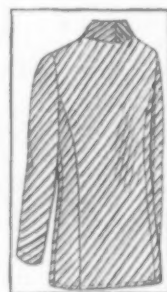


Fig. 12—Back of Coat Completed

(Continued on page 109)



"This catches me!"

"HOT soup. And Campbell's Tomato at that!"

Yes. Such soup as this "catches" any man who carries an appetite. And it gives him one if he hasn't it. You couldn't find a more appetizing introduction to any meal—indoors or out—than

Campbell's TOMATO SOUP

With its fresh, racy delicious flavor; its richness; its wholesome purity, this tempting soup is equally suited to a hundred different uses—ranging from the regular dinner or the "company-luncheon" or supper to the most informal occasion. And in every case it is exactly what you want.

Order at least a dozen and save time and trouble.

21 Kinds—10c a can

Asparagus	Clam Bouillon	Pea
Beef	Clam Chowder	Pepper Pot
Bouillon	Consommé	Printanier
Celery	Julienne	Tomato
Chicken	Mock Turtle	Tomato-Oleka
Chicken-Gumbo	Mulligatawny	Vegetable
(Okra)	Mutton Broth	Vermicelli-Tomato
	Ox Tail	

Look for the red-and-white label



"I skip all kinds of fancy loops;
One foot and 'figure 8'.
But when it comes to Camp-
bell's Soups,
I never skip a plate."

New Notes on FANCY WORK

Conducted
by
EVELYN
CHASE

STYLES in fancy work change as radically as styles in dresses or in furniture. That is one secret of its fascination, for the woman who has once learned to embroider has a perennial source of interest which never stales. Each year witnesses the revival of some forgotten secret of the art. Every month, almost, brings forth new stitches or new combinations of old stitches, so that no matter how assiduous one's devotion to the needle, there is practically no limit to the variety of

objects one can produce. Our designs this month include applications of several new kinds of work recently brought to notice. Punch work, cross-stitch, Italian cut work, mediaeval and rambler rose embroidery are recent favorites and all are effective decorations for underwear, dress and household linen. No. 10227 is a centerpiece with two single roses and some scattered petals done in punch work. On the next page is a small cut of a butterfly showing the detail of punch work. The work is really very simple. It is done with a large three-cornered needle which separates the threads of the linen and draws through the stitch which binds them open in little squares having a resemblance to Mexican drawn work. The design should be worked first in outline, and the spaces then filled with the punched stitches. The stitches are taken through the stamped dots in the pattern, according to the following diagram.

A	1	2	3	Start at (A 1) punch needle down in first row above number 1, bring up at 4, down at 1 and up at 5, down at 2, and up at 5, down
B	4	5	6	
C	7	8	9	

No. 10227—Centerpiece Design. Stamped on 18x18 inches pure imported white or tan linen, price, 25 cents. Stamped on 22x22 inches pure imported white or tan linen, price, 40 cents. Stamped on 27x27 inches pure imported white or tan linen, price, 60 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 36x36 inches pure imported white or tan linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply D. M. C. cotton to embroider, per dozen skeins, 25 cents; D. M. C. linen thread, per skein, 6 cents, and punch work needle, 5 cents.

at 2 and up at 6, down at 2, cross thread under and up at 6, down at 3 and up at 6, down at 3, repeating as formerly until all is completed. After the first row has been completed, put needle down on the last dot on the first row which appears as number 3, bring up in the last dot which appears as number 9, and down to last dot of second row (6), up at 9 again and down at 6, by this crossing and up to 8, down at 5, and up



No. 10228—Design for Lunch Cloth. Stamped on 27x27 inches pure white or tan linen, price, 60 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 36x36 inches pure white or tan linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 45x45 inches pure white or tan linen, price, \$1.10, or given free for only 4 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply D. M. C. cotton, per dozen skeins, 25 cents, and floss, per skein, for 4 cents.



No. 10231—Design for Corset Cover. Stamped on fine lawn or nainsook, price, 35 cents. Stamped on fine linen, price, 60 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on a finer quality pure linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply 5 skeins D. M. C. cotton and 3 skeins floss for working for 25 cents extra.

to 8, cross 5 and up at 7, down at 4 and up at 7 and down at 4, repeating so it crosses back until the background is covered with the stitches going one way. Then turn the piece so that (C 7) will be the upper left-hand corner, and using the holes already punched, work the stitches from C to B and then from B to A until you have gone over the whole background again. Draw the stitches tight enough to hold the holes well open, but not to pucker the material. When the work is all done, press it very damp and iron until dry.

Cross-stitch is in high favor again, but modern methods of stamping make easy what was once a laborious method of decoration. Instead



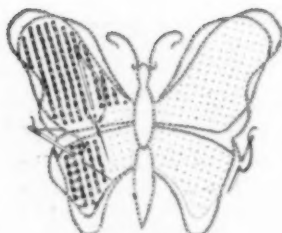
No. 10230—Design for Centerpiece. Stamped on 22x22 inches pure imported white or tan linen, price, 40 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 36x36 inches pure imported white or tan linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply D. M. C. linen thread, per skein, for 6 cents.

of working over cross-stitch canvas, and then pulling out the canvas, thread by thread, as formerly, the design is now stamped directly on the material and the stitches thus indicated covered with silk or linen or cotton as in any other embroidery. All white, or a pretty color scheme may be chosen for this lunch cloth No. 10228 and both will be effective.

No. 10231 is a corset cover showily decorated with a design of bowknot and rambler roses. The popularity of the Irish crochet roses in the decoration of waists and underwear prepared the way for the little embroidered roses which form the motif for this form of embroidery. A detail for working roses is shown on page 54.

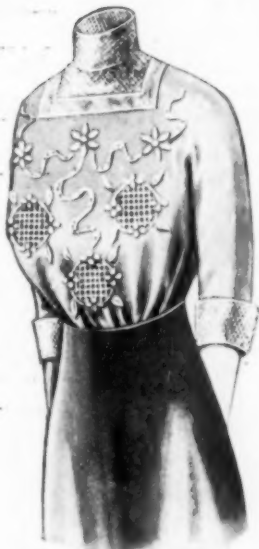
On the corset cover, of course, the roses are done with white cotton, and should be somewhat smaller than those on sofa pillows or table covers. With the ribbon and bowknot developed in solid embroidery, scalloped edges and eyelets to run the ribbon through the design will make as attractive a corset cover as one can wish.

Italian cut work, introduced this summer, is a revival of one of the earliest forms of lace work, the reticelli work of the middle ages. The design is worked on the linen and the spaces between them cut out and filled with lace stitches. No. 10230 will make a lovely centerpiece in this



DETAIL FOR PUNCH WORK

kind of work. Buttonhole the outer edge and the inner scroll next to the solid linen center. Fill the centers of the dogwood blossoms with French knots, buttonhole the edges of the petals with a very narrow edge, and pad and buttonhole with a heavier edge the turned over ends of the petals. When all this is done connect the edges and petals by long stitches, fastening them with a little knot where the stitches cross. Now work over the threads of these stitches with buttonholing or any pretty lace stitch, but take care that neither the stitches nor the buttonholing is caught through the material. When the connecting stitches are done cut out the material from beneath them and you will have a very pretty, lace-like border dotted with the solid dogwood blossoms.



No. 10229—Design for Shirt Waist. Stamped on 2 yards of 39-inch fine lawn or nainsook, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 2½ yards of 36-inch tan or blue linen, price, \$1.50, or given free for only 5 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on 2½ yards of 36-inch pure white linen, price, \$1.75, or given free for only 6 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply 6 skeins D. M. C. cotton, 1 skein linen thread and 1 punch work needle for 25 cents extra.



No. 10232—Design for Child's Dress. Stamped on lawn or nainsook, price, 40 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on pure linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on imported cashmere, price, \$1.25, or given free for only 4 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. 6 skeins D. M. C. cotton, 1 skein linen thread and 1 punch work needle for 25 cents extra.



Revillon Frères Furs

FOUNDED 1723

THE feeling of confidence enjoyed by the wearer of Revillon Furs rests upon the genuineness of the skins, as well as the perfection of style and workmanship. The Revillon label on a garment, however inexpensive it may be, is an absolute guarantee of reliability.



We have prepared a Miniature Catalog, showing about fifty of the year's best styles in coats and sets. We will send it to you free on application, with the name of the nearest dealer who can show you Revillon Furs. Address Dept. L.

REVILLON FRÈRES

19 West 34th Street, New York

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Vanishing Cream needs no massaging. Should be rubbed on lightly.

What one application will do

Apply Vanishing Cream gently, *without massaging*, to your face, neck and arms.

Put on plenty and allow the skin to take it up completely.

You will be surprised at the result.

Tight, dry skin becomes softened and smoothed. Rough skin is banished. Coarsened skin takes on a transparency and delicacy which shows that a skin which has suffered from exposure to sun, wind and dust, *can be completely made over by*

Pond's Extract Company's Vanishing Cream

To put your skin into condition, to make it possible to wear a dinner gown with pride, use Vanishing Cream tonight.

Notice its ready absorption, its delightful perfume of *Jacque roses* and particularly the effect of just one application.

Pond's Extract For burns, bruises, cuts. Has been used for sixty years for everyday injuries. Most of us can remember many occasions when having it available has saved hours of suffering. Get a bottle today. You will be surprised how frequently you will need it.

Trial Offer On request we will mail samples of both Pond's Extract and Vanishing Cream. Upon receipt of 4c in stamps, we will send an extra large trial tube of Vanishing Cream. Address The Pond's Extract Co., Dept. P., 151 Hudson Street, New York.

Our tooth paste, talcum powder, cold cream and soap have the same individuality which characterizes all of the products of the Pond's Extract Co. They are different from ordinary toilet preparations. Why not try them?



DETAIL FOR RAMBLER ROSE

without spoiling the effect. The ribbon scroll connecting the different parts of the design can be embroidered in satin stitch or fagoting, as preferred. The child's dress, No. 10232, in scallops, satin stitch and punch work is an attractive dress for a child of two or three years. The pillow, with rambler roses, No. 10233, will please if the roses are developed in three shades of pink, the darkest in the center. The detail of work shows that the roses are worked round and round in simple outline stitch. Begin at the center and overlap the stitches so that the roses stand up like little knobs, but shape the petals somewhat as you approach the outer edge. Last of all, this month, but by no means least in beauty, we have the combination design, No. 10234. This contains a number of articles, so clearly illustrated, that the woman who embroiders will appreciate them at a glance.

Perforated Patterns

For those who wish to use their own goods with these designs instead of the stamped material offered here we can



No. 10233—Design for Pillow Top. Stamped on 18x22 inches pure imported white, blue or tan linen, price, 45 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. Art cloth back, 15 cents extra; linen back, 25 cents extra.

supply a perforated pattern of any design shown on these pages for fifteen cents. Material for stamping and directions are included. We pay postage.

New Fancy Work Catalogue Now Ready

Contains hundreds of beautiful new designs for centerpieces, shirt waists, etc., including the popular new punch work. Also shows many new stencils and stencil outfits. Regular price, 10 cents, but will be sent prepaid for only 5 cents if you order at once.

EXCEPTIONAL COMBINATION FANCY WORK OFFER



No. 10234—This combination Fancy Work bargain offer consists of the following articles: 1 pillow top (grape design), stenciled in different colors on 22x22 inches, art cloth; 1 beautiful centerpiece (butterfly design), stamped on 18x18 inches imported linen to be worked in punch work embroidery; 1 bone stiletto for making eyelet holes; 5 embroidery needles; 7 skeins mercerized embroidery cotton; a lesson in punch work embroidery.

The Perforated Stamping Outfit, which is included in this set, consists of many up-to-date designs, all perforated on good quality bond paper, among them being a shirt waist, as illustrated, to be worked in either punch work, eyelet or solid embroidery; 1 corset cover design for eyelet embroidery; 1 design for a hand bag; 1 pin cushion design for solid embroidery; 1 baby cape design to be worked in solid or eyelet embroidery; 1 towel end design, this same design can also be used for a pillow case; 1 child's dress design for French embroidery; collar and cuff set design for eyelet embroidery; jabot and collar designs to match; 1 punch work design for a scarf; 1 apron design; 1 coat collar design; 1 Dutch collar design, in addition 1 complete alphabet size 3/4 inch high in script style, 1 complete alphabet 1 1/2 inches high in Old English style, and many other up-to-date and attractive designs. We include full instructions and materials for working this stamping outfit.

Price of all the above is only 65 cents postpaid, or this same outfit will be given absolutely free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

ESSENTIALS OF THE DRESSING-TABLE

By Anne L. Gorman

THE dressing-table of the bride should be spic and span, showing everything of glittering silver or sparkling glass. And there never was a time when the possession of these was as possible as now, when greater variety was shown, nor when the prices were so within the reach of all. Aside from personal ownership the articles illustrated suggest a host of desirable gifts. Even in quite inexpensive pieces the design of the costly articles are so closely followed that one need not hunger for the thing of beauty.

Brush, comb and mirror are pre-eminently essentials for the dressing-table, those pictured being the latest pattern showing a striped background in the silver with a center medallion upon which a monogram is to be cut. The mirror is rather broad and the handle somewhat longer than is usual. The brush and comb follow the same design. In the best quality, with this new design as illustrated, the brush costs \$8.95, the mirror \$13.95 and the comb \$2.95. Silver plated sets of these three pieces can be gotten as cheaply as \$3.98, while others of good wearing quality and most artistic design can be had for \$5.



The perfume bottle at the left is of silver deposit, the glass showing between the scrolls and bars of silver. This costs \$3.25. The jar at the end is for powder, cold cream or the like. It is rather large and of cut glass with the top sterling silver. The cut glass and pure silver make these things rather expensive, but small perfume bottles of deposit ware may be had as low as 50 cents, and the jar at \$1. The silver candlestick is of Colonial design, a simple round pillar with an arrangement of leaves at the top. This costs \$5.50, while the little shade is 85 cents.

The vase is silver deposit covering a deep-blue glass bowl. It is most artistic and useful for flowers on milady's dresser or, in fact, on any table in the house. It sells for \$6. The blue velvet cushion on the right not only serves as a pincushion on top but this lifts off, showing the lower part fitted for a jewel-case. This is set in a silver openwork frame with tiny ball feet and costs \$3.95.

The small jar at the left of the next picture is cut glass with a sterling silver top matching the mirror. It costs \$2.50. Similar jars in the cheaper grades are as low as 30 and 40 cents, small sizes. These



jars are for salve, nail powder, etc. The tops screw on or just fit snugly. Military brushes are often preferred. One is pictured with a simple scroll border around a perfectly smooth silver back whereon the monogram may be engraved. The price is \$2.50 each, and although generally used in pairs, single brushes may be purchased.

Talcum powder is kept in the high jar. This has a perforated metal top fitting into the neck of the bottle extremely tight. It costs 95 cents. The nail file illustrated is of excellent steel with a sterling handle. The price ranges from 30 cents to \$2.50. Shooehorn and buttonhook may be purchased of this same design. One of the season's novelties is the buffer and tray shown. This is a well covered buffer of medium size with silver top and handle, the whole fitting into a silver tray. This preserves the buffer and prevents its exposure to dust. It costs \$12.

A clothesbrush is first in the next group. This has the striped silver back and is an excellently made brush with good bristles. The price is \$5.95. Clothesbrushes are never very cheap. In fact, any brush of good bristles, even with a wood back, which will stand hard wear for a reasonable time, will always command its price. The little tablet flask is of silver deposit. It is attractive for one's dressing-table to hold dyspepsia, soda mint or other tablets and sells for \$1.

An elliptical powder jar is next. This is favored since it will do double service for the dressing-table and traveling satchel; many contending that the shape fits into the bag better than a round jar. It has a sterling silver top and costs \$1.95. The perfume bottle shows an elaborate design of deposit work. The bottle itself is oddly shaped being evenly inundated all around its broad case. This elaborate one sells for \$3.50, but simpler ones range from 50 cents up. Larger bottles are used for witch hazel, toilet water and bay rum.



Doctors Know

That Coffee and Tea disagree with many persons—

Sometimes the trouble shows in one form, sometimes another—such as headache, sleeplessness or indigestion—but always

"There's a Reason"

Persons unpleasantly affected by Coffee and Tea find it easy to change to

INSTANT POSTUM

and that it agrees with them perfectly.

It is regular Postum in concentrated form—made in the cup—

No Boiling Required

Stir a level teaspoonful in a cup of hot water, add sugar and cream and **instantly** you have a delicious beverage with a flavour similar to Old Government Java.

Sold by grocers in 100-cup tin, 50c.

Sample sent for 2-cent stamp to cover postage.

Postum Cereal Company, Ltd.
Battle Creek, Mich., U. S. A.

Canadian Postum Cereal Company, Ltd.
Windsor, Ontario, Canada



The Old Colony Pattern

A Colonial Design
of True Simplicity

This new pattern combines the dignity of the older craftsmanship with the beauty that is the result of modern skill and improved methods. The pierced handles and the unusual finish—grey, with bowls, tines and bevel edges of the handles bright—are distinctive features.

1847

ROGERS BROS.

"Silver Plate
that Wears"

is the only brand of silver plate with an unqualified guarantee that is backed by the actual test of 65 years. It is not only the heaviest grade of silver plate, but our finishing process makes it the most durable. Sold by leading dealers. Send for illustrated catalogue "X-45."

INTERNATIONAL SILVER CO.
Successor to Meriden Britannia Co.
MERIDEN, CONN.

NEW YORK
CHICAGO

SAN FRANCISCO
HAMILTON, CANADA

The World's Largest Makers
of Sterling Silver and Plate.

Little NEEDLEWORK Talks on

Conducted
by
HELEN
THOMAS

Miss Thomas will be glad to answer any questions relating to needlework, but cannot undertake to do so unless postage accompanies the request for a reply. Address all orders for Transfer Patterns to The McCall Company.



Ladies' Waist No. 4623
Transfer Design No. 477

Ladies' Waist No. 4397
Transfer Design No. 482

Ladies' Waist No. 4405
Transfer Design No. 450

THROUGH the fall and winter, after the nights become too cool for the little gatherings on the piazza enjoyed during the summer, comfort and pleasure are to be had in the long, cozy evenings when the family assembles about a softly-shaded light to read and sew. It is then the opportunity is found by industrious women to embroider all the dainty waists and other dress accessories and household articles, which add so much to the beauty and refinement of living. Those who are in the habit of employing their fingers thus in their leisure hours will find much to interest them in our needlework designs this month. The three attractive waists on this page will be appreciated at a glance. Simple, yet showy in design, no great expenditure of time will be needed to embroider them. And how could one better spend the time than in decorating waists like these to wear next summer? The forehanded woman who plans her clothes this far ahead, is sure to be the well-dressed woman. Each season when it rolls around finds her ready and waiting with stores of lovely clothes, embellished with needlework that cannot be duplicated in the shops. The admiration elicited is ample payment for all her time and trouble. Waist No. 4623, on the first figure, is effectively embroidered with sprays of corn flowers from McCall Kaumagraph Transfer Design No. 477. The design includes four sprays which can be separated and adapted to a variety of uses for waists or household linen. The flowers may be done in solid white on batiste or fine linen. They are equally desirable for colored embroidery on colored linen or other fabrics. The price of this as of all McCall Transfer Patterns is ten cents.



No. 479—Design for Handkerchief



No. 480—Design for Guest Towel

The second waist, No. 4397, is trimmed with a combination of lace and embroidery motifs from Transfer Design No. 482. There are nine motifs in the pattern, each one three inches and three-quarters square. Two patterns will be needed to trim the waist as illustrated with the distribution of the motifs on front, shoulders, sleeves, and collar. To embroider the collar and lower parts of the sleeves as represented, cut the motifs in half diagonally, and apply them in the pointed effect seen in the illustration. The work may be done entirely in eyelet embroidery if preferred, but the design develops best in a combination of eyelets and satin stitch, working the center flower solid, with a single eyelet in the middle, as represented in the cut. These motifs can be applied with equally satisfactory results to underwear, dresser scarfs, lunch cloths, or other household linen.

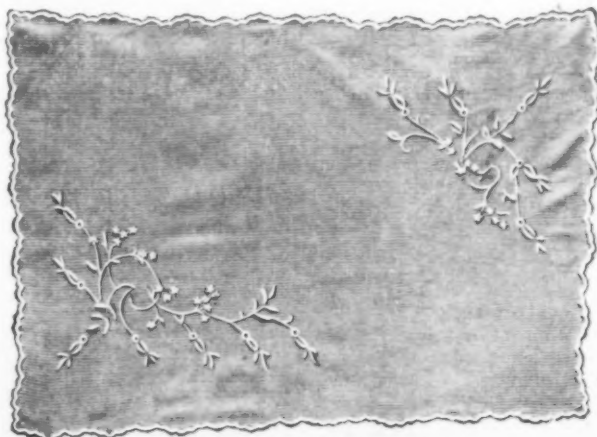
THE third waist, No. 4405, is embroidered with a Transfer Design first illustrated in the June number of McCall's Magazine. The yoke is developed in punch work, the rest of the design in satin stitch embroidery. Punch work cannot be applied more effectively than in this design. The open stitches are as lace like and ornamental as Mexican drawn work, but having no threads drawn out, the material is in no way weakened by the process. It is cool, as well as pretty and makes, therefore, an ideal decoration for a linen shirtwaist.

In the design for a handkerchief, No. 479, we have something which fills a want often expressed by women who embroider for a dainty little design they can make up into inexpensive birthday or Christmas presents. No gift is more pleasing than one in which the handiwork of the donor bears a message of loving thought in its many painstaking stitches. This design has a finely scalloped edge, besides the motif for the corner. The edge should, of course, be developed in buttonhole, the corner motif in eyelets and satin stitch embroidery. It will make a handkerchief eleven inches square and should be made of fine handkerchief linen.

Guest towels, the tiny hand towels, thirteen by twenty inches in size, just large enough for one using by a passing guest, are now part of the necessary furnishing of every well-equipped household. The woman with nimble fingers can soon accumulate a store of these for they are quickly done. Design No. 480 is effective for this purpose. One end is simply scalloped, the other has the decorative motif in addition to the scallops. The motifs should be developed in solid embroidery, eyelets and punch work. The scallop ends are eighteen inches wide so that the design can be applied to large or smaller towels without detracting from the proportions of the motif. An initial or monogram can be embroidered in the center if desired.

The figure above shows Ladies' Dress No. 4807, trimmed with Transfer Design No. 481, the design being applied in soutache braid. No. 481 is a border design and may be applied to dresses, waists or any article suitable for border trimming. It may be developed in braid, in outline embroidery or in beads. It makes a border one inch and a half wide and there are four yards in the pattern. Five yards of braid will be required for one yard of the pattern.

No design which we have to offer this month is more pleasing than the baby carriage cover, No. 478. It is illustrated here developed on white piqué in a combination of eyelet and satin stitch embroidery. It will also make a pretty cover made of white cashmere or French flannel embroidered in solid satin stitch with silk floss. The scallops are of course, buttonholed. The design will make a cover twenty by twenty-eight inches in size.



No. 478—Design for Baby Carriage Cover



Ladies' Dress No. 4807
Transfer Design No. 481



Dear Sir:—

Is your wife as fair and fresh as the day you were married? If not, it is very likely because family and social cares made her neglect her complexion just when it needed the most attention.

Since you want her to regain or hold her youthful charm we respectfully suggest that you show her this advertisement. You, like most men, must have a strong dislike for any artificial "make up" or "cover up" process which you know deceives only the user. Since Pompeian Massage Cream is directly opposed to rouges and like preparations, and since Pompeian is used by several million women you are perfectly safe in recommending Pompeian to wife or daughter. Won't you please show this to your wife? The results from Pompeian will delight her and please you.

POMPEIAN Massage Cream

Wrinkles and Saggy Skins are kept away many years by an occasional Pompeian massage, because a Pompeian massage does exercise and strengthen the muscles of the face as an ordinary cream never can. "Dead" or Sallow Skins are given new life by the rubbing in and rubbing out process so peculiar to Pompeian. This process permits of a gentle, invigorating friction action on the skin. An ordinary, unscientifically-made cream can't do this. Skin Health is made lastingly possible by pores which are completely clean; that is, Pompeian clean.

Resolve this day to preserve or increase your youthful beauty. Resolve to accept no artificial "cover-up" process.

Important. You can't be too careful what you put on your face. Do you realize why an imitation or substitute is offered? Because it costs the dealer less and he makes more at your expense. Get the original and standard massage cream. Get Pompeian—50¢/jar dealers sell it. 50¢, 75¢ and \$1.00.

TRIAL JAR

Sent for 6¢ (stamps or coin). For years you have read or heard about Pompeian. You have meant to try it, but have delayed. Each day that you delay you make it just so much harder to preserve or regain your youthful beauty. Clip the coupon now.

The Pompeian Mfg. Co., 9 Prospect St., Cleveland, O.

Cut along this line, fill in and mail today

The Pompeian Mfg. Co., 9 Prospect St., Cleveland, O.

Gentlemen:—Enclosed find 6¢ (stamps or coin) for a trial jar of Pompeian Massage Cream.

Name

Address

City State

At 50,000 dealers, 50¢, 75¢ and \$1.

R. WALLACE SILVER



TRADE MARK
R. WALLACE & SONS
STERLING

The chaste simplicity which marked the silverware of Colonial days is revived in our Washington pattern Sterling Silver Service. In quality, craftsmanship and classic design it rivals the Silver that graced the table of Mt. Vernon.

—1835—
R. WALLACE
Silver Plate that
Resists Wear

In Silver Plate our more ornate Laurel Pattern offers a durability almost equalling sterling.

It is outwardly as handsome and gives three fold service because triple reinforced with pure silver at all points of wear.

Whether Sterling or Plate, all our ware will be replaced if it does not give positive satisfaction.

A delightful little Book, "Table Decorations for Celebrations" and "How to Set the Table," by Mrs. Rorer, will be sent free to anyone interested in Wallace Silver.

R. Wallace & Sons Mfg. Company
Box 16, Wallingford, Conn.
New York Chicago San Francisco London

Laurel Pattern

A TWELVEMONTH OF BIRTHDAY CAKES

Arranged by Mary H. Northend



No. 1—January

WITHOUT a "birthday cake" one feels as if the occasion was not suitably remembered, and some very pretty cakes are illustrated to help many mothers and friends who are anxious to have an appropriate celebration. The main decorations used on these cakes are the sign of the zodiac for the month and the favorite flower of the celebrant.



No. 2—February

The flowers mentioned in the descriptions have only been offered as suggestions, although they may be used with the assurance of obtaining a most beautiful effect.

JANUARY BIRTHDAY CAKE.—For January we have the following cake decorated with the sign \equiv of Aquarius (The Waterman). For this attractive birthday cake the following mixture is used: Beat whites of five eggs dry; beat yolks thick. Add one cup of sugar, a grating of lemon rind and two tablespoonfuls of lemon juice. Fold in half of the whites and one-half cupful of flour, then

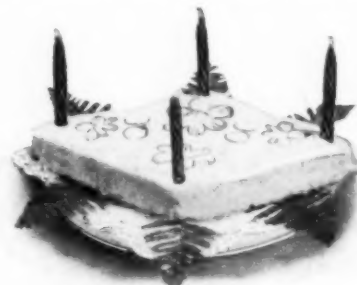


No. 3—March

the rest of the whites, and one-half cupful of flour. Bake nearly an hour. Cover with confectioner's frosting and decorate with a circle of wild roses, the month's own flower, about a single wild rose, put on with a camel's hair brush and made of soft pink icing of varied shades. Deco-

rate the sides of the cake with the January zodiac sign made from pink frosting, and when serving, surround the main wild rose with a circle of small pink tapers, the end of each wrapped in paraffin paper to prevent its touching the cake proper. Springheri asparagus fern is the green used.

FEBRUARY BIRTHDAY CAKE.—The February sign decorating the pretty cake illustrated in No. 2, is Pisces (The Fish)



No. 4—April

✕. For this cake, take three eggs, one cupful of flour, one-third teaspoonful of salt and one teaspoonful cream of tartar. Beat the whites and yolks well, separately; stir all together as quickly as possible and bake in a scalloped edge tin. Bake in moderate oven and when cold frost in pale green. For the decorations, a spray of crimson pinks—the month's own flower—and the February zodiac sign are used, the former on the top of the cake, and the latter about the sides. Thin ic-



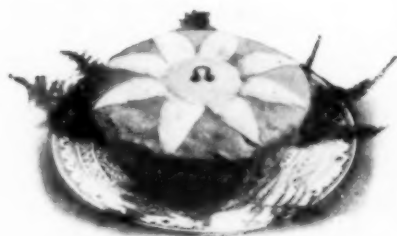
No. 5—May

ing colored dark green with harmless vegetable coloring is used for the zodiac sign, and the same colored with deep red is used for the pinks.

MARCH BIRTHDAY CAKE.—For March, individual cakes have been selected, decorated with ♈ Aries (The Ram), the sign for this month and made in the following manner: Cream together three-



No. 6—June



No. 7—July

fourths cupful of butter and one of granulated sugar. Add four eggs, beating them in one at a time, one cupful of flour in which one teaspoonful of baking-powder has been sifted; a dash of salt and preferred flavoring. Bake in fancy shapes and ice in white. Pointed shapes have been here selected, and each is decorated with a single violet, the month's flower, and each point is tipped with the March zodiac sign, the sign and flower stems in green, and the violet in purple shades.

APRIL BIRTHDAY CAKE.—April boasts of a variation in its form of cake as it is made in the single piece instead of the



No. 8—August

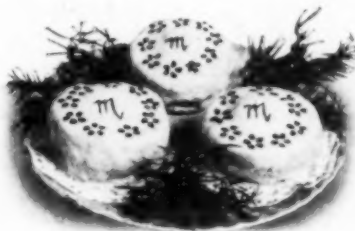
layers. However, that only adds to its popularity and is decorated with the month's sign, which is ♉ Taurus (The Bull). For this cake prepare the following mixture: Take six eggs, six tablespoonfuls of sugar, six tablespoonfuls of chopped filberts, two tablespoonfuls of flour, one tablespoonful of baking-powder. Beat the whites of the eggs, add sugar, then the beaten yolks, nuts, flour and baking-powder, sifted together. Bake, and when cold ice in white. Decorate the top with Easter lilies, outlined in green, with



No. 9—September

the sign of the zodiac in the center. Just before serving, decorate with four green candles, representing the fourth month of the year, and wrap the end of each one in paraffin paper to prevent its touching the cake. Ferns placed about the serving plate add to the general attractiveness.

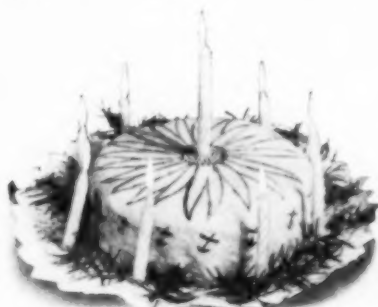
MAY BIRTHDAY CAKE.—Single cakes have been used for May. This does not alter their popularity, and the sign used is that of Gemini (The Twins) ♊ . Single cakes have been selected for this attractive birthday dainty. Take one tablespoonful of butter, three tablespoonfuls of sugar, two eggs, juice of three medium-sized oranges that are wholly ripe. Flour to form a stiff batter, pinch of salt and pinch of soda. Take sugar, butter and



No. 10—October

eggs, whip to cream. Add orange juice, stir in flour, then add salt and soda last. Bake as cup cakes, and when cold frost in white. Decorate each cake with a spray of lilies-of-the-valley, the month's flower, and the May zodiac sign. Serve each cake in a dainty lace frill.

JUNE BIRTHDAY CAKE.—The June cake is very odd in shape with its layers. It is equally as good as the rest and is ornamented with Cancer (The Crab) ♋ ,



No. 11—November

which is the zodiac sign for June. The rose is June's flower, and rosebuds and zodiac signs form the decoration of the pretty cake shown herewith. All are worked out in soft pink and green icing on a pale green frosting foundation. Dark green tapers complete the decorations. For the cake itself, take one cupful of white sugar, one-half cup of butter, two eggs. Cream the butter, sugar and eggs

(Continued on page 62)



No. 12—December



Hotel Food for the Home

Guests at the Post Tavern,
Battle Creek, have been enjoying a delicious new food—

Post Tavern Special

This unique blend of wheat, corn and rice makes a distinctive, new flavour, unlike any other cereal. It is now served in many of the best hotels and restaurants, and can easily be made at home—

Whisk it into sharply boiling water and cook 10 to 15 minutes. Serve with cream and sugar—same as hot porridge.

Post Tavern Special is an economical food, put up for home use in cartons and sold by grocers at 10 and 15 cents, except in extreme West.

Tomorrow's Breakfast

Made by Pure Food Factories of
Postum Cereal Company, Limited
Battle Creek, Mich., U. S. A.

Canadian Postum Cereal Co., Ltd.
Windsor, Ontario, Canada

The NATIONAL Policy

We prepay postage and expressage on all our goods to any part of the United States.

Every NATIONAL garment has the NATIONAL Guarantee Tag attached. This tag says that you may return any garment not satisfactory to you and we will refund your money and pay express charges both ways.

SEND THE

One "NATIONAL" Customer Writes:

"I showed my 'NATIONAL' suit to one of my friends and asked what she thought of it for \$18. She looked perfectly astonished and said she would have taken it to be a \$30 suit."

Name furnished upon request.

SEND THE COUPON



Copyright 1912,

National Cloak & Suit Co., New York City.

**NATIONAL CLOAK & SUIT CO.**

206 West 24th Street, New York City

COUPON

Another "NATIONAL" Customer Says:

"I want to tell you how much I appreciate 'NATIONAL' service. I can always depend on everything I get being just a little better than I could get elsewhere. I have never yet been dissatisfied with an order."

Name furnished upon request.

FURS of Known Reliability

\$1.95 and Up



To know the reliability of the fur you buy is more important even than to know its price. "NATIONAL" Furs are furs of known reliability, of proven worth.

But do you know furs? For example, what is Japanese Mink? Just send for your "NATIONAL" Style Book and read the article—
"What I know About Furs!" Learn for yourself the kinds and the worth of furs.

Your Money-Saving "NATIONAL" Fall Style Book Is Ready

The Money-saving, Pleasure-giving, Beauty-bringing Style Book. The most interesting, informing and practical Book of Fashions ever issued. The very standard of American styles, showing all the desirable styles; and not only showing them for your admiration, but placing them within your reach at money-saving prices.

Your interest in this book, is therefore, the intense interest of the greater becomingness and stylishness, the increased beauty this book will bring you, and in the money it will save you.

This advertisement is published to say to you that One "NATIONAL" Style Book is now reserved for you to be sent you free by return mail. Just fill in the coupon below. That is your part. The pleasure and the interest and all the advantage and saving this book brings—all are yours free—just for the mere asking.

"Always Please the Customer— and Always Offer a Saving"

Twenty-four years ago the "NATIONAL" had its beginning. It was a very small "NATIONAL" then—small in size, but big with principle—with this determination,

"Always to Please the Customer—
and Always to Offer a Saving."

The beginning of our 25th year sees a big "NATIONAL," the biggest Ladies' Outfitting Establishment in the world. Why, we ask you, Reader—why has it been the "NATIONAL" that has grown so large? Why have we so easily found hundreds of thousands of friends and customers.

Could it be that this principle of saving and satisfaction, unbroken, has in twenty-four years built the "NATIONAL"?

This season we shall please our customers better even than ever before. And we offer them a greater saving. We offer a very much greater saving.

Because "NATIONAL" prices grow lower as the "NATIONAL" grows bigger. This season, because of enormous growth, prices have again been reduced—prices are lower than you or we have ever known.

Just study the list of Money-Saving Prices quoted here—write for your Style Book and see the saving offered you.

"NATIONAL" Money-Saving Prices on Ready-Made Apparel

Waists	69c	\$6.98	Raincoats	\$4.95	\$11.98
Skirts	\$2.98	" 9.98	Misses' and		
Ladies' Dresses, 6.98	" 24.75		Junior Coats ..	5.45	" 16.98
House Dresses, 98c	" 3.98		Furs	1.95	" 18.57
Petticoats	59c	" 4.98	Fur-Lined and		
Hats	1.49	" 9.98	Fur Coats ...	12.98	" 49.95
Gloves	25c	" 2.85	Children's Coats, 1.98	" 6.75	
Ladies' Suits ...	9.98	" 17.98	Children's Dresses 49c	" 1.98	
Misses' and			Boys' Suits and		
Junior Suits, 8.98	" 15.98		Overcoats ...	2.98	" 9.98
Ladies' Coats ..	6.75	" 29.75	Infants' Wear ..	13c	" 2.98

New Styles and Beautiful Garments In Your "NATIONAL" Style Book

Have you never seen a "NATIONAL" Style Book? Is it possible that you do not know the style news and the pleasure it brings?

Let us tell you here of this Fall Style Book—the most wonderful book we have ever issued.

In Tailored Suits there is no store, and no Style Book, that can or does, give you an equal variety of the new fashions and equal value. Will you just read that sentence again?

In Coats for Women, Misses and Children the "NATIONAL" is, and has been for twenty-four years, the leading and the largest specialist. We do not believe any one can, or does, offer you as good values or as beautiful styles as the "NATIONAL."

In Dresses and Hats—here do style expertness and long experience count. To say it's a "NATIONAL" Dress or Hat, is to say it is beautiful and becoming and the last word in desirable style.

So if you want greater beauty in your apparel, if you want to save at the very least, \$5 or \$10 on your Fall outfit, just write for your "NATIONAL" Style Book—now.

"NATIONAL" Tailored Suits

Made to Measure
Samples of Materials Free

\$10.95 to \$35

Just think of a Tailored Suit, a beautifully tailored suit, of splendid material, actually made to your own individual measure—and the prices as low as \$10.95.

So in writing for your Style Book, be sure to ask for samples of materials for "NATIONAL" Made-to-Measure Suits, and state the colors you prefer. Samples are sent gladly, but only when asked for.

SEND THE COUPON

THIS COUPON

will bring you your

"NATIONAL" STYLE BOOK

NATIONAL CLOAK & SUIT CO.,
26 West 24th Street, New York City.

Please send me free my copy of the "NATIONAL" Fall Style Book.

Name

Address

If you wish Samples of the beautiful new Fall materials for Made-to-Measure Tailored Suits, state here the colors you prefer.

NOTE—If you do not wish to cut your "McCALL'S" just write us for your Style Book and Suit Samples.

NATIONAL CLOAK & SUIT CO.

206 West 24th Street, New York City

Serges and Unfinished Worsteds the Newest Vogue

The new separate coats and skirts as well as smart suits for Fall use serges and unfinished worsteds. These materials are not only very chic but very practical and especially well adapted for making up by the woman at home.

To insure the permanent good looks of garments made of these fabrics it is necessary that they be all wool—as only all wool materials keep their life and beauty and look like new each time they are pressed. That is the reason why the best dress-makers and tailors prefer to use



Copyright 1912, by Arlington Mills

Arlington Mills

Dress Fabrics for American Women

They know from experience that the coat or skirt, or suit made of them will retain its original shapely lines until worn threadbare.

Arlington Mills dress fabrics for Fall include whipcords, chevots and novelties in unfinished worsteds, as well as the popular serges and the diagonal and wide-wale weaves. Ask for them at your regular store. Look for the name on the back of the selvage, every yard.

The better quality ready-to-wear garments are made of them.

Just how to handle them most successfully is fully explained in our little book, "Fabrics in Vogue."

Write for Booklet L.O.
"Fabrics in Vogue"

Send us your name and address and the name of your regular store and you will receive this little book by return mail. While showing the new styles for Fall and Winter, it gives samples of the Arlington Mills fabrics and enables you to see just how your suit or coat will look made in the real material.

WILLIAM WHITMAN & CO.

Selling Agents

350 Broadway, New York



TRADE MARK
MADE IN U.S.A.

A TWELVEMONTH OF BIRTHDAY CAKES

(Continued from page 59)

together. Take two cupfuls of flour with two teaspoonfuls of baking-powder, sifted with flour one-half cup of sweet milk. Stir milk and flour into other ingredients alternately. For the filling, take one-half cup fine chopped dried figs, one-half cup of walnuts, chopped fine. Mix fruit and nuts with boiling frosting and spread between layers.

JULY BIRTHDAY CAKE.—July, as a reminder of daisies, has the suggestion beautifully carried out in the design of the cake. The sign used is ♌ Leo (The Lion). A daisy cake is the subject of this illustration, the daisy being July's own flower. In the center zodiac sign is shown, worked out in chocolate. To prepare this, sift four or five times, measure and set aside one and one-fourth cupfuls of granulated sugar, and one cupful of flour. Take whites of eleven eggs and beat about half, after adding a pinch of salt. Then add one-half teaspoonful of cream tartar and beat until very, very light, stir in the sifted sugar, then flour very lightly, and one-half teaspoonful almond and same of vanilla flavoring. Bake slowly in a tube pan about three-quarters of an hour. When done, turn the cake upside down to cool, then frost in chocolate icing. Decorate with petals of white frosting and fill the center with a single angel cake, frosted in yellow.

AUGUST BIRTHDAY CAKE.—I am sure the little August cakes will appeal to all, and the way they are served is very practical and pretty. The zodiac sign is ♍ Virgo (The Virgin). Pond lily cakes are used for the August birthday dainty, and consist of single cakes, each with the sign of the zodiac shown in the center. Each cake is served in a paper cup in a frill made to represent the petals of a pond lily. The cakes themselves are made as follows: One-half cup of pulverized sugar, one egg, one level teaspoonful baking-powder, one-third cup of butter, one cupful flour, grated rind and strained juice of one large lemon. Bake in gem pans, and when cold frost in lemon icing dotted with thin chocolate frosting.

SEPTEMBER BIRTHDAY CAKE.—The September cake with its beautiful poppies will delight all who happen to be so fortunate as to be born in this month. The sign is ♎ Libra (The Balance), forms the center decoration. The poppy, September's own flower, and the sign of the zodiac, worked out in tones of red, with green for the stems, constitute the decorations of this attractive birthday cake. Rule: One-half cup of butter, one cupful of sugar, one cupful of water, two and one-fourth cupfuls of flour, two teaspoonfuls of baking-powder, whites of five eggs. Beat butter to cream, add sugar gradually; add one-half of water, one-half of flour. Beat thoroughly, add rest of flour and water, part of eggs and beat five minutes; then rest of eggs and vanilla.

OCTOBER BIRTHDAY CAKE.—These little October cosmos cakes are very dainty and greatly appreciated by those who have the pleasure of enjoying them. The zodiac sign is ♏ Scorpio (The Scorpion), for October is the only ornament besides the flowers. A drop cake mixture forms the basis of these attractive birthday

cakes. Rule: One pound of flour, one pound of sugar, three-fourths of a pound of butter, eight eggs. Cream butter and sugar; whip eggs, whites and yolks separately, and stir in. Lastly stir in flour. Mix thoroughly, put in drop cake tins, and bake in moderate oven. Decorate each cake with a ring of cosmos, surrounding the month's zodiac sign, the whole worked out in shades of pink.

NOVEMBER BIRTHDAY CAKE.—Can you imagine the effect of a table decorated with chrysanthemums and this beautiful cake as a centerpiece would have? November's zodiac sign is ♐ Sagittarius (The Bowman), aids in decorating this very pretty cake. A deep crimson chrysanthemum worked out on a white icing foundation with a ring of zodiac signs around the sides, form the decorations of this November birthday cake. Tiny tapers surround the whole, and a single larger taper, its end wrapped in paraffin paper, is inserted in the top. To make this cake, take two eggs, beaten lightly; beat in one cupful granulated sugar, one-half cup of sifted flour; next one-half cup of flour, sifted with one teaspoonful of baking-powder, and lastly, one-half cup of boiling water and one-half teaspoonful of vanilla. Bake at once in well-heated oven.

DECEMBER BIRTHDAY CAKE.—December is suitably represented with its simple wreath of holly and the sign is ♐ Capricornus (The Goat). For this December birthday cake, take three eggs, five-eighths cup sugar, one-half cup flour, one teaspoonful vanilla, pinch of salt, pinch cream tartar. Put cream tartar into whites of eggs and beat until dry. Add sugar, then yolks beaten until light yellow, then vanilla, and lastly, flour which has been sifted three times. Bake in slow oven, and do not grease tin. When cold, ice in white and decorate with a holly wreath and the December sign of the zodiac. A single crimson candle, its end wrapped in paraffin paper, adorns the center of the top.

And Then the Boy Ran

The little boy was carrying home the empty bowl that had contained his father's dinner when a big bully appeared.

"Do you mind if I kick that bowl?" inquired the bully.

"Not a bit," said the small boy.

"You mean that? Do you mind if I kick the bowl?"

"Not a bit."

"For the last time. Do you mind if I kick the bowl?"

"No, I should like you to."

"Oh, would you? Then watch me!" exclaimed the bully as he shattered the bowl to atoms.

"Do you mind now?"

"Not a bit," replied the small boy, edging away. "My mother borrowed the bowl from your mother this morning. You'll hear about it when you get home!"

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School Days With Nature

Sixth Kindergarten Article

By GRACE L. BROWN

Teachers College, Columbia University

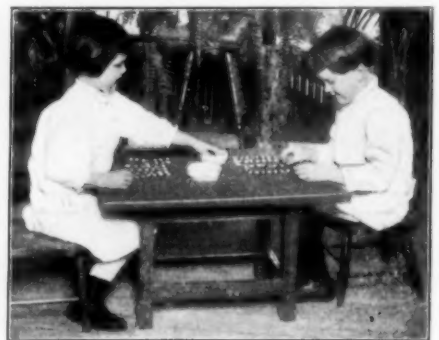


NATURE is so lavish in her provision for our needs, that just a little of her surplus and discarded product is enough to supply children with unlimited material for work and play for many a day. East, west, north and south the material varies, but it is always to be found, and as soon as children's eyes have been opened to the possibilities of its use they will constantly be on the lookout for new sources of supply and original ways of using what they find.

Some of the material has only a temporary use on account of its being perishable, but a great deal has a more permanent value, and can be gathered in the summer to be brought out some wintry day in response to the oft-repeated appeal, What shall I do? Flower and vegetable gardens supply an endless variety of seeds: The fields give their grasses and straw, the trees give their leaves, nuts and other seed vessels, while even the much despised wayside weeds contribute their share in the form of burrs and milkweed pods. Then too there is the seashore with its fascinating contribution of pebbles and shells, both large and small.

ALWAYS encourage children to collect or at least assist in collecting their own material. It will give them a first hand contact with nature which will be an invaluable background for future study.

In collecting seeds for little children to use select the larger kinds such as pumpkin, watermelon, bean and corn, and dry them in the sun. A mixed cupful of these will afford much entertainment, and the children themselves will find many ways of playing with them. Where a suggestion is needed show how to assort them in



GETTING ACQUAINTED WITH SHELLS, PEBBLES, CORN AND BEANS

piles, black beans in one, white beans in another, lima beans in a third, etc. This is not only fun for a child but is a good training in discrimination. Shells and pebbles may be used in this same way, assorting according to size, color or kind. Another way of using which will soon be discovered is laying in rows, perhaps a row of corn, then one of beans and another of corn; in this there are many possible variations, one of the more difficult being the alteration of color, or size in a single row. Borders, flowers and designs of various kinds can be made, and if good enough to keep can be pasted on a sheet of heavy paper or cardboard.

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THE love of personal adornment is very strong in the little child just as it is in the savage, and the suggestion to make a necklace will meet with a quick response. Seeds, straw and grass stems, shells, leaves and flowers supply the material together with a strong, sharp needle and a spool of linen thread. If the seeds are very dry it may be necessary to soak them in cold water for a while, then string in some of the pretty combinations discovered when placing them in rows. Straw and large hollow grass stems may be cut in lengths of from one to one and a half inches and used to alternate with single seeds or groups. Many small shells can be made into chains as there is almost always a thin spot, if not a hole, which can be pierced with the needle. Acorns and their cups are not difficult to string when they first fall and maple keys can be alternated with straws.

What country child has not made chains and curls from dandelion stems, and strung flowers of dandelion, daisy and clover, and been transformed into a king or queen by a garland and crown of leaves like the maple or oak, pinned together with thorns or grass stems?

THE harvest from the wayside vagrant, the burdock, if gathered when it is just beginning to show its purple flower is not as prickly as it is later and will cling together quite as well making it possible to fashion very cunning baskets for the doll, also small chairs and other articles of furniture and if the purple heads are all turned the same way they give the effect of decoration. The milkweed when ripe supplies the softest of down to stuff dolly's pillow, and the empty pod when fitted with a tiny sail of leaf or paper, stuck on a grass stem or toothpick will sail away with quite the air of a real boat.

Making blue print pictures of grasses, ferns, leaves or flowers is a delight to all children, and after they have been shown how to place the material in the printing frame or under a sheet of glass, can do all except the timing of the exposure, and even that can be done if they are learning to tell time. A printing frame is not a necessity, it only makes handling easier in changing from shade to sunshine; a pane of clear window glass and a board or large box cover answer every purpose. Ordinarily a single flower, leaf or fern makes a more effective picture, but the addition of a feathery grass-head makes a pleasing variation, it is quite necessary to avoid crowding that the picture may be clear. The material must be arranged in the shade, then exposed to the bright sunlight for about ten minutes, after which the picture must be washed in cold water until the white is clear, and dried between clean blotting paper. In preparing for the printing, place the flower as flat as possible on the green side of the blue-print paper and over all lay the glass.

For older children there is much additional material available. Birch bark can be made into boxes, napkin rings, picture frames, canoes and May baskets, using grasses, raffia, etc., for the sewing. Corn husks, rushes, long pine needles and grasses may be used in the making of baskets.

"Why do you wear that costume? It looks like half mourning."

"Well, every evening when you come home from the office you complain of being half dead."

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MANY CAKES FROM ONE RECIPE

By Lola Martin Burgoyne

IN THESE days when the cost of food-stuffs is soaring to sickening heights, with little chance of an agreeable descent to earth, the economical housemother is seeking recipes of dishes that will keep her family well-nourished, and therefore happy, at the least possible expense.

It is not enough that they have well-cooked meats and wholesome vegetables, but a dainty dessert is required to help provide a properly balanced diet. Every housekeeper knows that look of anticipation that greets a new dessert, and the "Oh's" and "Ah's" when it is sampled and found good.

Many families have had to dispense with cake except for special occasions, owing to the price of eggs and butter. The old-fashioned cakes required too generous quantities of both, and there has been weeping and wailing since Mother found it necessary to cut out the usual delicacy.

The following recipe will be greeted with joy by all members of the household. It is certainly cheap, is quickly made and can be varied indefinitely.

Put in a mixing-bowl one cupful of flour, one cupful sugar, a pinch of salt and a teaspoonful of baking-powder, and mix well together, dry. Melt in a measuring cup a piece of butter the size of an English walnut; break into this an egg (without beating) and fill the cup with milk. Pour into the mixing bowl and beat all together rapidly for a minute. Flavor to taste, and bake in a hot oven.

It is excellent either as a loaf or layer cake. If baked in a loaf, line the pan with buttered paper. A little shredded cocoa-

nut sprinkled on top of the loaf when it is ready for the oven is an improvement, and chopped nuts are equally good.

A tablespoonful of cocoa added to the recipe makes a Devil Cake. By putting half of the ordinary recipe in the pan first, adding the cocoa to the remaining half, and then pouring on top, a marble cake is the result.

A teaspoonful of pastry spice may be added, and the cake baked in a long pan—the result, a Spanish Bun.

By baking in gem pans, one can have delicious cup cakes for lunch or tea. These can be varied by the addition of shredded cocoanut, chopped walnuts, spice, currants, chopped figs or dates. The changes achieved in the character of the cake by the use of different icings, flavorings and combinations are infinite.

These little cakes are excellent as dessert. Those containing fruit or spice can be steamed and served either with a hard or fruit sauce. The cocoanut or plain cakes may be baked and served cold with cream, custard, or scooped out and filled with different kinds of jam or marmalade. This cake may do duty for a steamed cup pudding with a spoonful of jam in the bottom of the cup. Cranberry sauce is delicious used in this way.

Another way to utilize this useful recipe is to bake in a flat tin, cut in two and fill with a rich custard. Fresh berries may be substituted for the custard, if desired.

What housewife is there who does not want to go to the kitchen and try one of these recipes at once?

Some Inexpensive Desserts

CHOCOLATE CORNSTARCH PUDDING.—One quart of milk, six tablespoonfuls of cornstarch, one cupful of sugar, one and one-half teaspoonfuls of vanilla and one square melted chocolate.

Melt chocolate in double boiler and add milk. Mix cornstarch and cold milk, add to hot mixture, stirring constantly until a uniform thickness. Cook until all odor of cornstarch has disappeared. Remove from fire, add vanilla and pour into molds rinsed out with cold water. Set aside to cool. Serve with sauce or whipped cream.

RENNET CUSTARD.—One quart of milk, one-quarter cupful of sugar, one teaspoonful vanilla, one tablespoonful liquid rennet or one junket tablet.

Heat the milk in a double boiler until lukewarm. Add the sugar and stir until dissolved. Stir in the vanilla and rennet and pour into a glass dish. (If junket tablets are used, macerate the tablet and dissolve it in one tablespoonful of cold water.) Let the custard stand in a warm place until it thickens, then set aside to cool. Serve with whipped cream.

WHIPPED CREAM.—One-half pint of cream, two tablespoonfuls of powdered sugar, one-half teaspoonful of vanilla. If the cream is very thick, thin with milk. Beat stiff, add sugar and vanilla, and set in a cold place.

SNOW PUDDING.—Beat the whites of four eggs till stiff and add one-half tablespoonful of granulated gelatine. Mix with two tablespoonfuls of cold water and dissolve in three tablespoonfuls of boiling water. Beat till thoroughly mixed with egg whites, and add a quarter cupful of powdered sugar. Pile lightly on a dish and serve with boiled custard.

RICE PUDDING No. 1.—One cupful of boiled rice, one-half cupful sugar, one teaspoonful salt, two teaspoonfuls butter, one quart milk, nutmeg, one-quarter cupful raisins.

Place in a buttered baking-dish and bake slowly until all of the milk is absorbed. Stir frequently.

RICE PUDDING No. 2.—One-half cupful uncooked rice, one quart milk, one cupful raisins, three teaspoonfuls sugar, nutmeg (if desired), one egg (if desired).

Wash the rice and place the rice, milk, sugar, nutmeg and raisins in a buttered pudding-dish. Bake slowly for four to five hours. If the egg is added, beat it until light, and add during the last half hour. This makes a pudding especially satisfactory for children.

BAKED APPLES.—Wash the apples. Remove core, leaving a small portion in the bottom of the apple. Fill the cavity with cinnamon and sugar. Place apples in pan,

covering the bottom of pan with boiling water. Bake in a hot oven forty-five minutes, or until tender.

PRUNE SOUFFLE.—This is a delicious dessert, simple of ingredients and quickly prepared. Pick over and wash ten or twelve prunes. Soak several hours in cold water to cover. Cook in same water until soft, then remove stones and either chop or beat into tiny fragments or rub through a sieve. If the soufflé is to serve six people, take the whites of four eggs, which will be sufficient. Beat until the egg flies from the whipper, then add four tablespoonfuls of granulated sugar, one for each egg. Beat again, and add the prunes. Pile lightly in a baking-dish and bake until a light brown in a moderate oven. This pudding falls easily unless the baking-pan is set in a heavy "spider" containing a couple of inches of hot water. With this precaution it may even stand for a short time after baking, provided it is left in the open oven. Serve with whipped cream.

The same foundation of eggs and sugar can be used in compounding other soufflés, adding dried apricots which have been cooked according to the method for prunes, and beaten into small fragments. Raspberries, in season, make a delicious soufflé, stewed figs can be acceptably utilized, and, in fact, almost any fruit can be thus pressed into service, unless it is very juicy, like pineapple.

Why Milk Turns Sour

Perhaps you have often wondered why it is that if you let milk stand for a short time, especially in warm weather, it will turn sour and become unfit to use in your tea or coffee, but if it is boiled and then sealed up in some sort of airtight can or jar it will keep for any length of time in any weather.

Many persons believe that a thunder-storm will turn milk sour, and if you ask them what the thunder, which is nothing but noise, can do to the milk you will find that they have no idea, but they just know it is so. So there!

The reason that milk turns sour is that it contains a small microbe that makes an acid from the sugar in the milk. When the milk is boiled these microbes are killed and the acid is never developed. Warm air, and even electricity in the air, is very favorable to the rapid growth of these microbes, which are really a sort of plant, and all plants flourish in warmth.

The acid which is made by these microbes in the milk is called lactic acid, and if the milk is good and clean it is none the worse for turning sour, although it is not just the thing to put in tea. For some persons sour milk is a much more wholesome drink than sweet milk and is recommended by some doctors for the cure of certain diseases. There is a famous Chinese statesman who believes he will live to be one hundred and fifty because he drinks so much sour milk every day.

Suspicious Aroused

Neighbor—What a nice, big express wagon your papa has bought you!

Boy (gloomily)—I wish he'd got me a littler one.

Neighbor—Why?

Boy—I'm 'fraid he'll want me to haul something with this.



Timely Helpful Suggestions

AT this season of the year more than any other, the problem of the daily menu perplexes the housewife. With the prices of meat so high, it is advisable to have desserts that are not only dainty and appetizing but which also possess actual food value.

Kingsford's Corn Starch desserts are a specially happy conception in that they are extremely tasty and pleasing and wholesome and nourishing as well.

These Kingsford's desserts are especially easy to prepare. The one thing the housewife has to be most careful about is the purity of the corn starch. That is all important. Kingsford's has been standard so many years, its extreme purity is beyond question and to avoid inferior starches it is best to insist on the old favorite.

Here is a corn starch recipe you will want to try.

Corn Starch Pudding.—Three cups scalded milk, six level tablespoons Kingsford's Corn Starch, one-quarter cup cold milk, one-third cup sugar, one-quarter teaspoon salt, two eggs, one teaspoon vanilla. Mix corn starch with cold milk. Stir the scalded milk into this mixture, return to double boiler and stir constantly till it thickens. Cook eight minutes. Beat the eggs slightly, add sugar and salt. Add corn starch mixture and cook one minute longer. Take from fire and add vanilla. Serve with cold cream and sugar. (Serves six persons).

For other splendid corn starch recipes write to Kingsford's, New York, for their free cook book.

Marion Harland's Preference in Household Syrups

AFTER all it is the plain foods that must be relied on as the basis for a big percentage of the meals. Bread, rolls, waffles, hot biscuit, griddle cakes and the like will always have their important place in the daily menu.

It makes a great difference how you serve these foods. With a delicious syrup any one of them makes a most pleasing and wholesome dish. There is a specially fine flavor you get in Karo corn syrup that adds zest to any food it is eaten with.

Marion Harland the noted expert on household matters says regarding Karo:

"I do not hesitate to award Karo the preference above any other table syrup used in my household.

"As an accompaniment to waffles and griddle cakes it deserves all that can be said in praise of it. It is as clear and as sweet as honey and richer in consistency without the cloying quality that makes honey distasteful to some, and unwholesome if eaten freely.

"I have also used Karo in the preparation of puddings and gingerbread, with satisfactory results. The candies made from it are pure and delicious."

The best informed housewives say Karo (Crystal White) with sugar makes the perfect preserving syrup and always use it for canning fruit, jelly-making, jams and preserves.



KINGSFORD'S CORN STARCH

Standard since 1848

Your well-planned dinner calls for a delicious and dainty dessert

A Kingsford's Blanc Mange, Custard, Charlotte or Pudding is sure to meet with hearty approval. What other dessert could you serve that looks so palatable and tastes so good? The extreme purity and delicacy of Kingsford's gives you results you simply can't get with inferior substitutes. Don't risk failure with them—insist on Kingsford's.

Send your name on a post card for Cook Book S-168 of the best recipes free.

T. KINGSFORD & SON
National Starch Co., Suc'rs Oswego, N. Y.



When the Children Ask for Sweets, Give Them Karo Spread on Bread

It is delicious. Everybody likes it. Karo is pure, wholesome, digestible and nourishing. Made from the hard, ripe kernels of Indian corn.

Karo (Crystal White)—for Canning of Fruit, Jelly-making, Jams and Preserves.

Beyond all question, the perfect syrup for putting up fruit is made with part Karo (Crystal White) and part sugar.

Send for free preserving booklet of directions and recipes.

CORN PRODUCTS REFINING COMPANY
Dept. S, Box 161, New York

1848

1912

"LOOK FOR THE NAME IN THE SELVAGE"



It is easy
to recognize

Skinner's Satin

You can avoid all danger of imitations of this famous satin by taking the following precautions:

When the dry-goods clerk places a piece of satin on the counter before you, first look for the Indian-head label—the Skinner trademark—on the wrapper.

Next—and this is the most important test—look for the name in the selvage. As the goods are being unfolded from the wrapper, you should see "Skinner's Satin" woven in every inch of the selvage. If you do not see this name in the selvage the satin is not Skinner's.

Skinner's Satin is guaranteed to wear two seasons. If it does not, send the garment to any of our stores and we will reline it free of expense.

Write for samples to Dept. K.

**William Skinner
& Sons**

Cor. Fourth Ave. and 17th St.
NEW YORK CITY

New York Philadelphia
Chicago Boston
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This label is furnished, when desired, to makers of ready-made garments, for the protection of their customers:



The Satin Lining
in this garment is
Skinner's Satin
AND IS GUARANTEED
TO WEAR TWO SEASONS
MANUFACTURED BY
William Skinner & Sons.

Pumps and Slippers



Boots and Shoes



FASHIONS in footwear have changed very little in the last year or two. In shape and general appearance the shoes of the civilized world seem to have reached the limit of their evolution and until someone invents an entirely new and original protection against frost

and dampness and the rough stones of the highways, we must content ourselves with the kid or cloth and sole leather combinations with which our tender feet are now shod. High or low boots, pumps, slippers or oxfords are all built on the same main lines, varying only in minor resemblances. A wild attempt was made to introduce a novelty last spring in the feather-covered slippers with bunches of feathers for rosettes on the toes, but no one seemed to take them seriously, and it is doubtful if they were ever used for any other purpose than as ornaments for the dealers' show cases.

Dress slippers are now often prettily ornamented with artificial or ribbon flowers in tints to match the costume, the conventional bow or buckle being considered more appropriate for pumps and low cut shoes. Beaded effects are also liked and not only slippers, but high shoes, both dark and light, have strapped effects over the instep and ankle which show the silken hose beneath, and are elaborately beaded.

Shoes that button straight down the outside of the ankle instead of in the old-time curved line over the top of the foot are liked by many persons. Many of the boots with black vamps and white uppers are made in this fashion. These black-and-white shoes seem to be somewhat more in favor this year than the all white ones of last summer, though as the season advanced to the time for lingerie dresses, white shoes and pumps undoubtedly came to their own again. Black velvet pumps with Colonial buckles worn with black silk stockings are dressy and very popular. Tan oxfords seem to be most in demand for general wear, and for "dress-up" the fancy still holds for shoes and stockings that match the costume in color.

Except for slippers, there is a marked tendency to return to low heels on women's shoes. While some women claim they cannot walk without the French or Cuban heel, the majority this fall are sensible enough to admit the comfort of a shoe which does not poise them on the toes. More oxfords and boots with modified Cuban, or out and out, confessedly low heels like those worn by men, are being sold this fall than for many long years. Lacings and ties are seen only on oxfords—for high shoes buttons are preferred. Fancy buckles are worn on slippers, though plain, leather covered ones are in most demand.

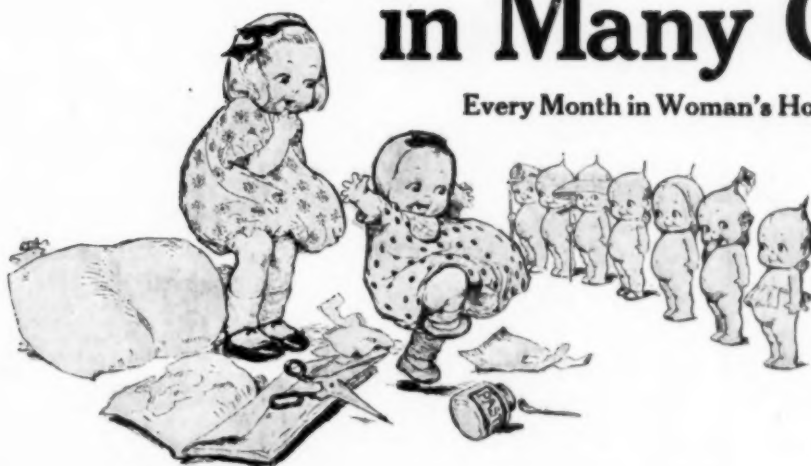


This page is for Children

Kewpie Kutouts

in Many Colors

Every Month in Woman's Home Companion



Wag, the Chief
—his back

THE Kewpies were invented by Rose O'Neill. They are always doing good, helping Dotty Darling and her Baby Brother to have a good time whenever the older children won't let them tag along. Now all the children want to cut out the Kewpies. And the Kewpies want to be cut out by the children. So Rose O'Neill has made the Kewpie Kutouts. There is a whole page of them for you in the October copy of the Woman's Home Companion —a magazine with pages and pages for children and their mothers.



Wag, the Chief

This is Wag, the Chief. He is captain of the band of Kewpies that have been making things so pleasant for Very Little Folks, whose mothers take the Woman's Home Companion. When you cut him out and paste him together, he makes a real Kewpie whichever way you look at him. In the October Woman's Home Companion



Dotty Darling is over
five inches high in
the Kewpie Kutouts

you will find Wag in color (not plain black and white like he is here) and Dotty Darling (with two dresses), and Dotty's Baby Brother—all ready to be cut out.

A delicious story about Dotty Darling and her Kewpies has a page all to itself opposite the Kewpie Kutouts.

The Kewpies are the first cut outs to have real backs

Ask your mother for 15 cents

—then hurry to a news-stand and buy the October Woman's Home Companion which has the first of the Kewpie Kutouts, or send the 15 cents to us right away with your name and address on the Kewpie Kupon. We will send you by return mail the October Woman's Home Companion, postage paid.

WOMAN'S HOME COMPANION

at 381 Fourth Avenue, New York

"Use this
Kupon"



Woman's
Home Companion
381 Fourth Ave.
New York

Here is my 15c. Please
send me right away the
October Woman's Home
Companion containing the first
of the Kewpie Kutouts.

Name _____

Address _____





CRISCO

*For Frying—For Shortening
For Cake Making*

will improve your pastry

Because of its pure vegetable origin, Crisco will make your pies and puddings so perfectly digestible that no member of your family need deny himself the pleasure of eating them.

It will make the crust deliciously tender, light and flaky—so much so that even the under crust which so easily becomes tough and hard always will be crisp and easy to cut.

It will give a flavor as delicious as butter—yet at half the cost—for, in addition to all its other advantages, the price of Crisco is but half that of butter and materially less than the least expensive of other cooking fats.

Use a fifth less of Crisco than of other shortenings. When used instead of butter, add salt, one teaspoonful to a cupful of Crisco.

Send for this Cook Book

It tells why Crisco makes better foods at less cost and gives over 100 tested recipes illustrating the best ways to use Crisco.

The Procter & Gamble Company,
Dept. L, Cincinnati.



MENUS FOR A WEEK IN OCTOBER

By Margaret Morton

IN ARRANGING these October menus, an attempt has been made to plan meals which will come easily within the scope of a slender purse. The kinds of meat suggested, for instance, are in general the most inexpensive cuts, but made so dainty and palatable by careful preparation, that costly steaks and roasts will never be missed. October brings, moreover, such a wealth of vegetables, that marketing need not be a bugbear. Of course, the menus can be varied and substitutions made to suit differing tastes, but the "high cost of living" will lose much of its terror for the housewife who works out the ideas here presented. Mrs. Morton will be glad to furnish recipes for any unusual dishes, if stamped self-addressed envelope accompanies the request.

Sunday		LUNCHEON	
BREAKFAST		Corn Fritters	
Baked Apples with Cream		Lettuce Sandwiches	Cookies
Broiled Ham with Gravy	Hominy	Cocoa	
Buttered Toast	Coffee	DINNER	
DINNER		Irish Stew	
Roast Duck		Baked Rice	Lima Beans
Egg Plant Croquettes		Macedoine Salad	
Green Peppers Stuffed with Rice		Chocolate Pie	Black Coffee
Canned Pears on Lettuce with Mayonnaise		Thursday	
Bavarian Cream	Coffee	BREAKFAST	
SUPPER		Cantaloupes	
Cold Sliced Tongue		Spanish Omelette	Whole Wheat Biscuit
Lettuce Sandwiches	Cream Cheese Wafers	Honey	Coffee
Tea		LUNCHEON	
Monday		Creamed Oysters	
BREAKFAST		Beet Salad, French Dressing	Bread Sticks
Grapes		Fruit Cookies	Tea
Cereal with Cream		DINNER	
Boiled Eggs	English Muffins	Pork Tenderloins	
LUNCHEON		Green Corn Pudding	Creamed Carrots
Hominy Croquettes		Cucumber Salad	
Sliced Tomatoes	Jelly Cake	Cocoanut Custard	Coffee
Tea		Friday	
DINNER		BREAKFAST	
Cream of Onion Soup		Sliced Pineapple	
Beef Loaf	Mashed Potatoes	Cereal with Cream	
Lettuce Salad		Fried Panfish	Rice Griddle Cakes, Syrup
Sliced Pineapple	Cake	LUNCHEON	
Coffee		Salmon Souffle	
Tuesday		Hot Gingerbread	Sliced Tomatoes
BREAKFAST		Tea	
Sliced Bananas		DINNER	
Scrambled Eggs with Chipped Beef		Baked Fish with Spinach	
Corn Bread	Coffee	Stuffed Tomatoes	Macaroni with Cheese
LUNCHEON		Fruit Jelly	Watercress Salad
Poached Eggs on Spinach		Cake	
Graham Bread	Apple Sauce	Black Coffee	
Cocoa		Saturday	
DINNER		BREAKFAST	
Veal Pot Pie		Plums	
Baked Squash	Creamed Onions	Cereal with Cream	
Celery Salad		Calves' Brains	Graham Gems
Peach Meringue Pudding	Coffee	Orange Marmalade	Coffee
Wednesday		LUNCHEON	
BREAKFAST		Pea Soup	
Stewed Prunes		String Bean Salad	Boston Brown Bread
Cereal with Cream		Tea	
Codfish Balls	Hot Rolls	DINNER	
Raspberry Jam		Kidney and Tomato Stew	
Coffee		Baked Sweet Potatoes	Cauliflower
		Okra and Lettuce Salad	
		Peach Tapioca with Whipped Cream	
		Black Coffee	

Recipes from the Famous Randolph Cook Book

Directions for Making Preserves

THE preserving pan should be made of bell metal, flat at the bottom, very large in diameter, but not deep. It should have a cover to fit closely, and handles at the sides of the pan for taking it off with ease when the syrup boils too fast. There should also be a large chafing-dish with long legs for the convenience of moving it to any part of the room. The process is a tedious one, and if the superintendent be not comfortably situated, the preserves cannot be properly managed. A ladle the size of a saucer, pierced and having a long handle, will be necessary for taking up the fruit without syrup. When

a chafing-dish cannot be procured, the best substitute is a brick stove, with a grating to burn charcoal. The sugar should be the best double refined, but if the pure amber colored sugar house syrup from the West Indies can be got, it is greatly superior; it never ferments, and the trouble is very much lessened by having ready-made syrup, in which it is only necessary to boil the fruit till clear. All delicate fruit should be done gently, and not allowed to remain more than half an hour after it begins to stew before it is laid on dishes to cool; it must be put into the syrup again for the same time; continue this until it is sufficiently transparent

The advantage of this method is that the preserves are less liable to boil to pieces than when done all at one time; it is injudicious to put more in the pan at once than can lie on the bottom without crowding. The pan must be made bright and nothing permitted to cool in it, lest it should canker. Delicate preserves should be kept in small glasses or pots that will not hold more than one or two pounds, for the admission of air injures them; put letter paper wet with brandy on the preserves and cover the tops with many folds of soft paper that will tie around closely; keep them in a dry place and expose them constantly to the sun to check fermentation. Fruit for preserving should be in full perfection, but not too ripe.

Tomato Soy

Take a bushel of full ripe tomatoes, cut them in slices without skinning—sprinkle the bottom of a large tub with salt, strew in the tomatoes, and over each layer of about two inches thick, sprinkle half a pint of salt, and three onions sliced without taking off the skins.

When the bushel of tomatoes is thus prepared, let them remain for three days, then put them into a large iron pot in which they must boil from early in the morning till night, constantly stirring to prevent their sticking and mashing them.

The next morning pass the mixture through a sieve, pressing it to obtain all the liquor you can, and add to it one ounce of cloves, quarter of a pound of allspice, quarter of a pound of whole black pepper and a small wine glass of Cayenne; let it boil slowly and constantly during the whole of the day—in the evening, put it into a suitable vessel to cool, and the day after bottle and cork it well; place it in a cool situation during warm weather, and it will keep for many years, provided it has been boiled very slowly and sufficiently in the preparation. Should it ferment it must be boiled a second time.

Tomato Catsup

Gather a peck of tomatoes, pick out the stems and wash them; put them on the fire without water, sprinkle on a few spoonfuls of salt, let them boil steadily an hour, stirring them frequently; strain them through a colander and then through a sieve; put the liquid on the fire with half a pint of chopped onions, half a quarter of an ounce of mace broke into small pieces, and if not sufficiently salt, add a little more—one tablespoonful of whole black pepper; boil all together until just enough to fill two bottles; cork it tight. Make it in August, in dry weather.

Currant Jelly

Pick full ripe currants from the stem and put them in a stone pot; then set it in an iron pot of water—take care that no water gets in; when the currants have yielded their juice, pour them into a jelly bag—let it run as long as it will without pressing, which must be reserved for the best jelly; you may then squeeze the bag to make inferior kind. To each pint of this juice put one pound of loaf sugar powdered—boil it fifteen or twenty minutes—skim it clean and put it in glasses; expose them daily to the sun to prevent fermentation.

Quince Jelly

Prepare the quinces as before directed, take off the stems and blossoms, wash them clean and cut them in slices without paring; fill the pan and pour in water to cover them; stew them gently, putting in a little water occasionally till they are soft; then pour them into a jelly bag; let all the liquor run through without pressing it, which must be set aside for the best jelly; to each pint of this put a pound of loaf sugar pounded, and boil into a jelly. The bag may be squeezed for an inferior, but a very nice jelly.

Peach Marmalade

Take the ripest soft peaches (the yellow ones make the prettiest marmalade), pare them and take out the stones; put them in the pan with one pound of dry light-colored brown sugar to two of peaches; when they are juicy they do not require water; with a silver or wooden spoon chop them with the sugar; continue to do this, and let them boil gently till they are a transparent pulp, that will be jelly when cold. Puffs made of this marmalade are very delicious.

(Continued on page 87)



Have You Ever Eaten Beans in Boston Town?

—Home-baked in a *real* oven—in the good New England way?

And has your appetite a *memory*?

Well, just sit down to a dish of Heinz *Baked Beans*—served smoking hot—close your eyes, and you'll be back again in Boston.

For Heinz Baked Beans are baked in ovens with dry heat—they are like the beans from the famous New England bean-pots—not boiled or steamed like most canned beans.

Heinz Baked Beans

One of the 57 Varieties

are so baked that the heat gets all through them—so that every drop of excess moisture is driven out—only the pure nutriment and the flavor of their rich tomato sauce remains.

That's the *why* of their delicious aroma that tempts the laggard appetite.

When buying beans, see that the word "Baked" is on the label. The Government forbids its use when beans are not baked. You will find the word "Baked" on every tin of Heinz Beans.

There are four kinds of Heinz Baked Beans:

Heinz Baked Beans with Pork and Tomato Sauce.

Heinz Baked Pork and Beans without Tomato Sauce—Boston Style.

Heinz Baked Beans in Tomato Sauce without Pork. (Vegetarian).

Heinz Baked Red Kidney Beans.

Others of the famous "57" are: Heinz Preserved Sweet Pickles, the rich, appetizing Euchred Pickle—the latest and the best Chili Sauce, Pure Vinegars, Tomato Ketchup, Fruit Preserves, Apple Butter, Grape Fruit Marmalade, etc., etc.

H. J. Heinz Co.

—57 Varieties

Member of Association for the
Promotion of Purity in Foods





Hydegrade

TRADE MARK

Petticoats With Newton Adjustable Top

"The Snap Does It"

These are the petticoats that solve every problem of instant adjustment, perfect fit, real comfort and economy. No woman, no matter how beautiful her figure, or what her waist and hip measurement, can fail to realize the unusual advantages of Hydegrade Petticoats with the Newton Adjustable Top.

By means of a self-measuring band in the waist, fitted with strong, invisible snaps, the size can be adjusted instantly to any figure from 22 to 32 inches. Can also be had in extra sizes for stout people.

No Rubber to Stretch, Bind or Rot

No gathers, gussets, wrinkles, folds, strings, riding-up or bunching. "The snap does it"—the petticoat fitting smooth and snug over the waist and hips without the slightest unevenness.

In addition, these petticoats are made of the popular Hydegrade Fabrics, which every woman knows to represent unusual value. This triangular name-piece on the waist is a guarantee of quality:



These petticoats are obtainable in all styles at the best dealers everywhere. Prices \$1.00 to \$3.00 according to design.

Made by

CORTLAND SKIRT COMPANY
Binghamton, N. Y.



BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on" method, with herself for the model and a looking-glass with which to see how it fits at the back.

"HALL-BORCHERT PERFECTION Adjustable Dress Forms"

do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; bust raised or lowered also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime. Write for illustrated booklet containing complete line of Dress Forms with prices.

Hall-Borchert Dress Form Co.

Dept. A, 90 W. 33d St., NEW YORK
Dept. A, 163-171 North May St., CHICAGO
Dept. A, 158 Bay St., TORONTO, CAN.

EXTRA! SPECIAL PLUME OFFER



The Bezark "Willow" Wonder \$5

Guaranteed a big bargain in fine Willow Plumes. We contracted for the entire output of one of the largest African Ostrich Plume Farms—and can save you money. Send 25c for the "Willow" Wonder—20 in. long—18 in. wide—examine it—if it pleases you pay balance to the express agent—if not return at our expense. Name color wanted—black or white—or send \$6.00 and we'll ship express prepaid.

Other Bezark Bargains in Plumes

French Head—16 in.	\$1.95	Willow Plumes—23x21	\$6.99
"—17 in.	2.99	"—25x23	7.99
"—18 in.	3.99	"—28x26	9.99
"—20 in.	5.00	"—30x28	11.99
Willow Plumes—22x20	5.99	"—32x30	14.99

Milliners' orders filled promptly—Write for Catalog
BEZARK MILLINERY CO., Dept. 42 22 So. State St., Chicago

Playgrounds and the Child

(Continued from page 13)

direct, but it does prove that the best results are secured where a grown person takes an active interest. Undirected calisthenics have been found of little value as usually they are not kept up long enough to make any impression on mind or body; but let a man undertake to show a boy the way dumb-bells are used in a gymnasium, or a woman to teach a girl how to swing Indian clubs to music, and both children will at once enthusiastically begin to drill. Then there is an incentive that will last long enough for the exercise to improve circulation, strengthen muscles, straighten drooping shoulders and train memory.

While the average boy is naturally athletic in his taste, the average girl, owing probably to public opinion as well as her manner of dress, cares little for exercise, and she needs to be encouraged in order to get the amount of exercise necessary for her development. Therefore the old-fashioned ring games have been revived by the recreation workers with great success.

Many are the different forms of play, however, that are arousing these impoverished city children to the richness of life in health and morals, and within a radius of about a mile in the most crowded section of New York City are three large playgrounds, open all the year, maintained by the Park Recreation Department.

When I entered the Tompkins Square Playground one bright afternoon, the supervisor I expected to meet had not arrived, and so I approached one of the regular attendants. She was standing in the center of the girls' section, and even as she replied to my question, a child approached and held up her hand, school-fashion, "Please may I have a swing?"

THE young woman's eye swept the different lines of swings. "Yes, dear, go and ask that boy to let you have his," and she blew her whistle to attract his attention. How that particular youngster came to notice the low call above the shouts and laughter of his companions, was a wonder—possibly it was telepathy—but he did hear and immediately surrendered.

"You see," the director explained, "the boys past the kindergarten age are not supposed to be on this side, but some of the little fellows of six and seven manage to slip in unnoticed. They crawl over the fence, I guess—it isn't very high—and as long as they are quiet and the girls don't need the swings, we let them stay. They always give up gracefully."

Another child approached. "She won't give me a turn," was the complaint, and "Send the monitor to me," the satisfying answer. Then I was told that at the only garden swing on the place (as at every other single attraction), one child is appointed to let others go on in groups while the rest stand in line and await their turn. Of course, this guardian of the peace was reprimanded and told to play fair.

In one corner of the grounds stood a sand-house, a small covered platform, where the smaller children love to gather and dig to their heart's content. Probably many of them, living on narrow, paved streets, have never before seen a foot of good old Mother Earth, but here their natural longing can be satisfied. A very wonderful fort was in process of construction, but the youthful architects became

Playgrounds and the Child

(Continued from page 72)

embarrassed at our questions, and clasp-
ing hands, they ran away.

"Well do I remember when these were
first introduced!" said my escort, laugh-
ing, as we walked over to the slides. "It
kept two of us directors standing by the
hour to catch the children and keep them
from getting hurt. My back ached and
my clothes were soiled and worn." Evi-
dently the little ones had now learned the
secret of sliding, for they would come
down with a bang, scramble up and run
back for another turn. There was no
doubt about their exercising every muscle
in the body.

On the boys' territory one group was
enthusiastically engaged at baseball, an-
other at basket-ball, while many of the
little fellows were occupied with gymnas-
ium apparatus. It takes skill as well as
strength to pass up the line of swinging
rings and one forced to drop out in the
middle usually ran back and took a fresh
start. Others, off at one side, were intent
on athletic training, running and leaping.

PARENTS, without realizing that there
must be some incentive to play, often
complain that their children do not get the
exercise that they need. The apparatus
of the play centers, however, could all be
duplicated in the backyard, at trivial ex-
pense, and many boys, provided with the
necessary tools and materials, would be
only too happy to fit up their own open-
air gymnasium, acquiring at the same
time manual skill and dexterity. An out-
door work-bench might prove the salva-
tion of many a delicate child, for tools
appeal alike to girls and boys. A good-
sized doll house, such as I saw at the
Seward Park Playground, if placed in a
sheltered nook, would keep the most quiet
mouse of a girl at play outside in all kinds
of weather. And if brother and sister
could make and furnish such a house to-
gether, aided by father's practical ideas
and mother's artistic taste, the children's
delight would be unbounded.

The question, then, is not "Shall the
children play?" but "What shall the chil-
dren play?" And parents getting the right
aspect of the situation will find innumera-
ble ways to make their activity count for
development of character and education as
well as for improvement in health. Colo-
nel Roosevelt voiced a growing feeling
when he said, "Play is at present almost
the only method of physical development
for city children, and we must provide
facilities for it if we would have the chil-
dren strong and law-abiding."

When She Comes Home

*James Whitcomb Riley has made the regrettable
announcement that he will write little if any more
poetry. The paralytic stroke which has kept him
practically an invalid for over two years has reached
his right hand, which now is said to be completely
helpless. Following is one of his characteristic as
well as best recent poems:*

When she comes home again! A thousand ways
I fashion, to myself, the tenderness
Of my glad welcome; I shall tremble—yes;
And touch her, as when first in the old days
I touched her girlish hand, nor dared upraise
Mine eyes, such was my faint heart's sweet
distress.

Then silence; and the perfume of her dress;
The room will sway a little, and a haze
Cloy eyesight—soul-sight, even—for a space;
And tears—yes; and the ache here in the throat,
To know that I so ill deserve the place
Her arms make for me; and the sobbing note
I stay with kisses, ere the tearful face
Again is hidden in the old embrace.

This Fashion Catalog is Free

Don't Wait—Write for Your Copy Today

THIS handsome, illustrated Fashion Book contains
ALL the beautiful new fall styles—over 2,000
illustrations and descriptions of the garments which are
to be worn by well-dressed women this season. There
have been marked changes in the styles, and you will
certainly want to see our Catalog before making your
purchase of clothing for fall and winter. Just drop
us a postal card and we will be glad to send you a
copy of our Catalog by return mail.

We pay all mail or express charges on any-
thing you buy from us, no matter where you live,
and **we guarantee** absolute satisfaction or money
refunded. You do not risk one cent when you
send us an order.

The two stunning styles pictured below are
among the very newest brought out for the fall
and winter season of 1912-1913, and for such
beautiful garments the prices are **very low**. Order
the suit or the dress and you will be convinced of the
wonderful values we offer.



ABOUT SIZES

The Suit illustrated can be supplied in sizes 32 to 44 bust measure, 23 to 30 waist measure
and 37 to 44 skirt length; also in proportions to fit misses and small or short-waisted women
—sizes 32 to 38 bust measure, 23 to 26 waist measure and 37 to 40 inches skirt length.

The Dress can be furnished in sizes 32 to 44 bust measure; skirt length, 40 inches.
Also to fit small or short-waisted women, 32 to 38
bust measure; skirt length, 38 inches. The skirts are
finished with deep basted hem to permit adjustment
of length at home, if necessary.



1 M 115. Stunning New Paris Model Tailor-made Suit, of
fine all-wool, two-toned Diagonal Cheviot; semi-fitted coat is cut on
the very newest lines, made with the new style back showing a slight
fullness gathered at the waist line, where there is a velvet piping and
two velvet and braid-covered buttons. Coat has a rounded
cutaway front and fastens with silk braid loops and five
velvet and braid buttons. The long, graceful draped
rever effects in front are a feature of this beautiful model,
giving an added touch of style, and are exceptionally
becoming. The collar is of plain velvet, finished on front
edges with velvet piping and embellished with silk braid
ornaments. The cuffs are of velvet, trimmed with braid
to match collar. Coat is 32 inches long and is lined
throughout with Belding's guaranteed satin. The pretty,
graceful girder top skirt is made with double stitched
box-plait panel in the back; closing is concealed
under left side of panel, and in front there is a
stitched fold effect extending from the waist line
to below the hips and from there running diagonally
around to the right side seam. Skirt also
shows three deep side plaits, as pictured. Colors:
Navy blue and black, brown and black, gray and
black, or a rich wine and black two-toned effect,
with velvet collar to match. See note above
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qualities. It is without doubt the most beautiful
silk fabric yet produced by the high art silk weavers
of the world. Blouse is perfectly plain in the back
and is finished with a yoke effect in front formed
by a deep tuck. The dress fastens invisibly with
hooks and eyes in front and is trimmed down en-
tire length, as pictured, with velvet-covered but-
tons. Dress has the new Robespierre standing
collar lined with white messaline and trimmed
with tiny black velvet-covered buttons. The
little jabot effect in front is of cream color shadow
lace. Collar may be worn as pictured or the
bones may be removed and it may be worn flat,
in sailor effect, if preferred. Long, set-in sleeves,
with ruffles with shadow lace. The skirt is a
plain gored model with a plait down the front
and a triple box-plait effect in back which is
stitched to a little above the knee and from there
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A GIRL AND A SUIT CASE

(Continued from page 26)

the florists to select flowers for Alice. Randolph was there, engaged in a similar mission.

"Are you sending flowers to Alice?" Page demanded jealously.

"No, you galloot," Randolph exploded. "Don't you suppose there's another girl in the world?"

"Not for me," Page answered. "Same address?"

"Yep, same address."

"Aren't you going downtown today?"

Page asked, after the flowers had been despatched.

"No, I've got another little mission today. I'll let George Moore look after things down there."

"I suppose you're sleuthing. By the way, my old friend Shockley's in town, and he's also nominated himself to look after my affairs. And here's a piece of galvanizing news, by the way."

He related Shockley's tale of his lost mine, and Randolph listened with interest.

"Still, they didn't steal the suit case," he said, when Page told of his suspicion that Walsh and Mrs. Cauldwell were in a conspiracy.

BY THIS time the market had been open an hour and when they rang up the Wall Street office, Moore reported with enthusiasm that Twin Consolidated had gone sky-rocketing and there was a strong demand for it at \$4 and a fraction a share. Randolph left, still mysterious as to his errand, and Page settled down in his rooms to while away the time reading the newspaper accounts of himself.

It was late in the afternoon when he received a telephone call from Shockley. He had been dreaming, forgetful of mines and markets. To his amazement Shockley asked him to go at once to the Conrad home.

"We've squared things with the old gentleman," was his assurance, and Page lost no time in getting into a taxicab.

The butler at the Conrad home no longer stared past him, but regarded him with as much interest as a really dignified butler ever allows himself to show, as he ushered him into the drawing-room. There he found Mrs. Cauldwell, looking rather uncomfortable, Mr. Conrad and Shockley. His glance swept the room swiftly for Alice, but she was not in sight.

Mr. Conrad advanced and shook hands cordially. "I must apologize to you, Mr. Page," he said. "I'm afraid I've allowed you to be made the victim of circumstances I might have controlled with a little more vigilance, but I hope we shall make amends."

"Don't mention it," Page said lightly. "It's all right as far as it's gone, but would you mind reserving a good seat for me to witness the finish?"

Neither Mr. Conrad nor Shockley volunteered any explanation, that being plainly the province of the lady, and Mrs. Cauldwell rose rather nervously to the occasion.

"I suppose I shall have to explain, Mr. Page," she said. "You see, Danny had grown suddenly ambitious to make a fortune, and he thought he saw the way in

this mining venture. Unfortunately he reckoned without you. He got in rather deep and I agreed to help him. I am sorry I allowed him to do it, but he was in love, or thought he was, and I wanted to help him. Now we're swept off the boards and I'm afraid that Danny is practically ruined."

Page had grown more interested during the last words of Mrs. Cauldwell's recital in the entrance of Alice and Daisy than in what she was saying. His eyes were completely filled with Alice Wainwright as he replied: "Well, if he was in love, we can't blame him much, I suppose. We'll let him down easy, eh, Mr. Conrad? I'll lend him enough stock to carry him through."

Alice fairly glowed at him. He exultantly observed the white-and-pink arbutus at her waist. Shockley grinned at his protegee and Mr. Conrad looked relieved.

"That's entirely for you to say, Mr. Page," he said. "I am glad, of course, you are disposed to be—magnanimous. Now I think this clears up the whole thing."

Page was on the point of acquiescing when Daisy Phillips, the irrepressible, broke in:

"But who got the suit case; that's what I want to know? You see, I'm a stockholder."

Page laughed and turned to Mrs. Cauldwell inquiringly. That lady shook her head.

"Mr. Shockley told me about that, but I assure you neither Danny nor I can tell you anything about it."

"Then, where is it?" Alice asked.

"Oh, I've got it," said a voice at the door.

THEY turned and saw Harry Randolph, plump and perspiring, standing in the doorway with the long-missing suit case in his hand. He advanced calmly and placed it on the floor in front of Page.

"Chubby!" cried Alice, Daisy and Page in chorus. "Where did you get it?"

He beamed upon them proudly, in huge enjoyment of his triumph.

"Open it," he said to Page.

Page got out his keys, unlocked and threw open the lid of the suit case. It was just as he had left it, shirts, pajamas, portfolio and all. Nothing had been touched. Randolph was still enjoying his triumph when Daisy seized him by the arm and shook him.

"It's all off if you don't tell us instantly all about it," she declared.

"Oh, it was very simple," Randolph assured them. "You see when you told me about its having been here, Alice, I had an inspiration. You remember I asked for Mary's address?"

"Yes."

"Well, as I told you, I got her brother a job as bell-hop at the Astorbilt. Now, when I learned that the suit case stolen in the hotel had been brought to this house, the connection at once suggested itself. I knew that the youngster had in all likelihood not fully recovered from the effect of previous bad associations when I got him the job, and it occurred to me that the temptation had been too much

A Girl and a Suit Case

(Continued from page 74)

for him. So I went to Mary's house and found him. It turned out as I thought. He had been at work on John's floor at the hotel and his fancy was caught by the suit case. His active young mind devised its theft, and he put it into execution right away. But his conscience troubled him, and he made a clean breast of it as soon as he saw me. He's a good boy at heart, and I hope I may be allowed to continue his moral development. You see, after he took the suit case he brought it around here and left it with Mary, telling her that it had been given to him. Alice took it to Hartford by mistake, brought it back, and when he came for it, it was in Mary's hands. She doesn't know a thing about it, so don't tell her."

There was an admiring chorus, which Randolph bore with becoming modesty.

"Talk about detectives," Daisy cried. "Why, Chubby, you're a regular Sherlock Holmes."

AFTER the congratulations had been repeated, Mrs. Cauldwell made her adieux. Shockley went with her, arranging to meet Randolph and Page later at the Astorbilt. Old Mr. Conrad, who had been bustling about in great excitement, went away to do some telephoning. Daisy and Randolph were holding an animated conversation, while Page and Alice stood in silence by the window, looking out into the street. Suddenly Daisy caught sight of them and stopped abruptly.

"Why don't you talk, children?" she insisted teasingly.

They turned, laughing but embarrassed. Daisy clutched Randolph by the arm.

"Come, Harry—that is, Mr. Randolph," she said, "this is no place for us," and she marched him resolutely out through the hall and into the empty dining-room.

"Heaven bless the boy that stole that suit case," Page cried fervently.

Alice blushed and her glance met his eager eyes somewhat timidly.

"What are you going to do with him?" she asked.

"Send him out to my ranch if he will go," he said. "Out there the strongest temptation is to be square."

She looked at him, glowing gratefully again. His eyes and voice were tender as he asked: "Will you go with us—Alice?"

For an instant she hesitated. Then she held out her hands to him and her answer, half smothered in a kiss, was: "Yes, John, I will."

And Page drew off the blue-gray scarab, slipping it on the third finger of the hand that he was holding in his own. It fitted perfectly.

[THE END]

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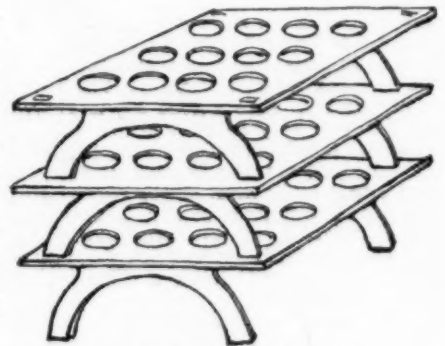
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lemon squeezer, price, 10 cents, made of two stout wires twisted into a wooden handle will dig all the pulp out of half a lemon in the shortest possible period of time.

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No. 4—A Half Teaspoon



No. 5—Egg Rack

teaspoon teaball, price, 20 cents, is an improvement over the old kind as the tea can be stirred and a better infusion made.

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This should really be called a baby chiffonier, and not a baby basket, though so wedded to custom are we, that to the end of time we shall probably continue to

think of it as the basket. It is made of wicker, however, so we can console ourselves that we are not so far wrong. The upper part, under the lid, is lined and padded and scented in the traditional fashion, and furnished with all the neces-

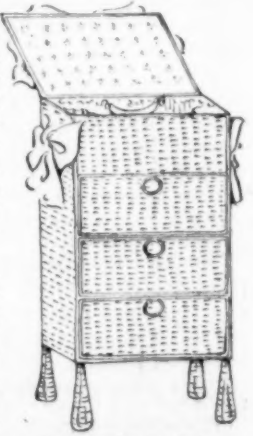


No. 6—Teaspoon Teaball

sary toilette articles. The drawers are also padded and lined with dainty pink or blue silk and afford ample room for the small wardrobe, in more than usually convenient fashion.

This is given as a hint to the ingenious. If the wicker ones are too costly, less expensive ones of wood, mounted on castors, can be made to order by any skillful carpenter.

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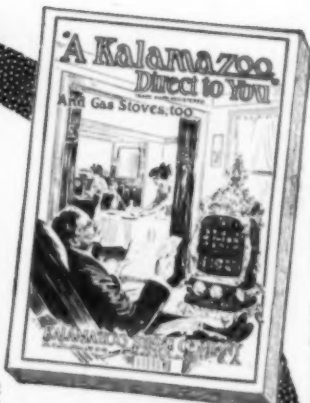
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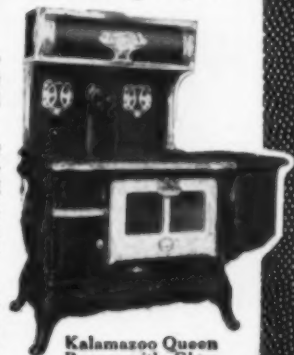
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KITTY AND KITTIKINS

A Story for Children

By Alice E. Allen



THE first time they met, Kitty and Kittikins hadn't the least idea that they had the same name. Kittikins was a big yellow angora, with green eyes, big velvety paws just full of claws, and a very quick temper indeed. Kitty was a small girl, with fluffy yellow hair, brown eyes and a good-sized temper of her own.

When she saw Kittikins, Kitty stopped short.

"You—darling," she cried.

"Me 'n' you!" said Kittikins, or something that sounded like it.

"Me 'n' you?" laughed Kitty. "Oh, I just wish you were mine."

Kittikins arched his back and purred against Kitty's gown. In doing so, he showed her his tiny silver collar.

Kitty couldn't read much, yet, but the name on the collar didn't trouble her a minute.

"Kitty Brown?" she cried. "Why, that's who I am. I'm Kitty Brown, and you're Kitty Brown. Isn't that funny? I just believe you belong to that new rich Miss Brown who lives up on the hill."

So he did. The new rich Miss Brown was out calling him when he arrived in Kitty's arms. They ached some—Kittikins was so heavy. Kittikins wasn't tired a bit—he was purring his biggest purr.

"Come and play with him whenever you like," said Miss Brown, when Kitty told her how Kittikins had said, "Me 'n' you!" just as plain. "He likes you—usually he's afraid of little folks."

KITTY ran home to tell Mother all about the other Kitty Brown and the new Miss Brown.

"She wanted me to take some money, Mother, for carrying Kittikins home, but I wouldn't," said Kitty wistfully. She did so want to earn some money for Mother and poor sick Father.

"That's right, Kitty," said Mother. But Mother's face was worried. Money was going out of the little home so much faster than it was coming in.

Whenever she could, Kitty went to see Miss Brown and Kittikins. She told Miss Brown, who was one of those people you did tell things almost before you knew it, all about Father and Mother, and how she, Kitty, was the only one to help earn money.

One day, Miss Brown said, "Kitty, I know how you can earn some money for Father and Mother, if you really want to." "Oh," cried Kitty. "Me, Miss Brown? Really?"

"I'm going away for a long trip," said Miss Brown. "I may be gone a whole year. And I want Kittikins to have a good home, where he won't forget how to be loved and petted. He likes you—almost as much as you do him, Kitty. Will you take him home and take good care of him—bathe him and brush him and comb him just as I do? I'll pay you two dollars a week, and have all his meat and milk sent. What do you say?"

Kitty was so glad she could scarcely get home to tell Mother. And when Mother

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said she might take Kittikins, she was so glad she could scarcely get back to tell Miss Brown. But she did, somehow. And in two weeks' time, Kittikins came to live with Kitty.

A year is a long time. While Miss Brown was gone, Kitty grew a whole inch longer. Kittikins didn't grow any longer, but, every week, he seemed sleeker and rounder and handsomer. He was so happy with Kitty, that he purred most of the time, and quite forgot that he ever had a temper. And Kitty was so happy with him, that she almost forgot she had one, too.

BUT one day, home she came from school, with a droop at the corners of her mouth.

"Miss Brown has come, Mother," she said.

"Aren't you glad, Kitty?" asked Mother.

"Yes-es," said Kitty. "Part of me is. I want to see Miss Brown, Mother, but what shall I do without Kittikins?"

"We don't need the money so much, now, dear," said Mother. "Father is well and works every day. You've been a dear child to give it to us. Some of it is saved for you—you'll see"

"It isn't the money," cried Kitty. "Honest-true, Mother, I'd almost forgotten that. It's Kittikins. Oh, deary—I shall miss him so."

Of course, Kittikins had to go. He didn't look very happy, himself, when Kitty left him at Miss Brown's. And just as Kitty was going sadly to bed that night, there was a loud "Me-yu!" at the door. And there was Kittikins shivering for all his furs.

Next morning, Kitty carried him home. The next night, back he came. The next morning and the next and the next—a whole week of mornings, Kitty carried him up the hill to Miss Brown. And a whole week of nights back he came and mewed to get in.

ON THE seventh morning, when Kitty came tugging her golden burden up to the porch, Miss Brown laughed.

"It's easy to see which one of us Kittikins loves best," she said. "What do you say, Kitty, to boarding him the rest of the winter?"

Kitty drew a long breath.

"No, Miss Brown," she said, "if I'm ever going to give Kittikins up, it'll have to be now, before I love him any harder. Do you see?"

"I see," said Miss Brown. She thought for a minute. Then she said, "I'll tell you, Kitty. While I was away, a friend gave me a beautiful dog. I haven't dared bring him home, for fear of what Kittikins might say. But—I beg your pardon, Kittikins—I do like dogs better than cats. I'd be so glad to put Kittikins in a good home. What would you say, Kitty, to having him for a steady boarder?"

"Really, Miss Brown? Kittikins—for always?"

"Really-truly," smiled Miss Brown.

"Oh, oh," cried Kitty. She hugged Kittikins. "It sounds too good to be true. Did you hear, Kittikins?"

Kittikins rubbed against Kitty's pretty dress.

"Me 'n' you," he said happily.

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THE WATER LILY

Fourth Prize Winning Story

By Anne Elizabeth Wilson

New York City

Considering that the author is only ten years old, this fourth prize-winning story, in Our Child Authorship Contest, is a most unusual literary performance. Miss Wilson has been attending the Academy of the Sacred Heart and the Barnard-Elementary School in New York. She is the daughter of Robert Burns Wilson, the poet-painter, and she says this story is almost as good as one she once wrote about a pup, which she loved and lost.



ROUND a large oak tree the fairies were winging, their robes of thistle down were waving in the sweet summer breeze, while the hum of the drowsy bees filled the morning air. Mounted on one of the bumblebees, sat the elfin postman. "I have come," he said, "to tell you that you are in great danger, for a band of imps is not afar. You had best hide the queen in yonder water lily pond in the largest lily you can find."

There was a sudden rush to the hollow tree, where sitting on her throne of moss sat the queen. This hollow tree which had been made a palace by the fairies was indeed very skilfully built. The door through which you entered was so well made that the strongest of microscopes could only show the hinges of bark and the knobs of thistle-down. When it was opened, a cat's head could be thrust through, and at that, a very large cat. The fairy queen sat upright and said in a sweet voice, "What may you have?"

"Your Majesty," said one of the fairies, "the imps are upon us, we must save our queen first. We shall hide thee in yonder water lily pond in the largest lily. Dost thou think well of this?"

THE fairy queen said in reply to this, "I think it is the right thing," in a trembling voice. And as she stepped from the castle a beautiful chariot drawn by dragon flies approached her. A tiny elf jumped from the front seat to assist his queen to her comfortable sofa in the rear of the chariot. The reins were of gold and the chariot of silver, the coach of velvet and the harness of silk. The chariot was drawn by fifty dragon flies with their wings aflame in the golden sun. At one word of the elf, the dragon flies rose up in the air and at full speed set to wing, in the direction of the lily pond. Then when they reached the center, they alighted on a large water lily leaf and out stepped the queen, whose name was Golden Wing. She sang to the water lilies in her sweet gurgling voice:

Underneath your petals pink,
Will you let my body sink,
While the waters lull me to sleep
With their tink, tink, tink.

Then the water lily answered:
"Kind friend for thee my heart would break,
For thee the waters I'd forsake,
For thee dear friend I'd my petals break,
And thee I'd never forsake."

All of a sudden she heard the imps coming, yelling and screaming and saying what awful things they would do if they ever got her in their power. The fairy

queen sat in terror for ten minutes, and then as the last imp passed, she fell into a heavy stupor. The imps came to the fairies' house, and as they approached they all fell inside of the magic ring and down they sank from sight. The fairies were very much benefitted by this, for when the band was gone, there were only a few weak regiments left to conquer.

"WON'T we be happy?" they all thought.

But lo and behold! their queen did not return for a week. They went to the lily pond and called in their clearest voices, but no answer came. They flew to the spot where the lily had been, but it was no longer there. They sent down their submarine boats of water lily leaves, sewed with grass at the top to make them sharp or pointed on the end. Down they went into the water, an elf in each one, but in a moment or two up came one of the submarines with the queen in it, her sparkling robe of sunbeams now a green mossy garment, which did not suit her at all.

"My friend, the water lily, was false," she said, "and it was naught but an imp in disguise, and where he is I know not."

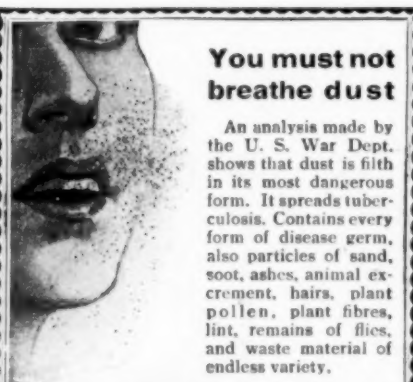


ANNE ELIZABETH WILSON

"But, Your Majesty, didn't thou not know we had banished the enemy in our magic circle?" This magic circle is a circle of grass, and if any of the enemies venture to enter into it the earth closes over his head forever.

Now to catch Fifi, the wicked imp who took the shape of a water lily, to deceive our lovely queen. The fairies planned to disguise themselves as imps, and to give a large feast to Fifi and say that this feast was to celebrate the death of the fairy queen. An elf called on Fifi in disguise, inviting him to the feast. Fifi lived in a dark cave on the mountain side, and in this cave he had fairy prisoners, and there they should remain till horrible Fifi should die. Then the bars should melt and the cave be destroyed and there would never be any more remembrance of Fifi.

Fifi put on his fiercest hat of snake skin with an owl's claw hanging down over his eyes. His horns kept his hat from coming down on his head. He banged his head against the side of the cave till the prisoners thought the cave would fall. He banged so hard that off came his horns. He picked them up and threw them in to the prisoners, then he gave a whoop and a yell and was off as quick as a flash.



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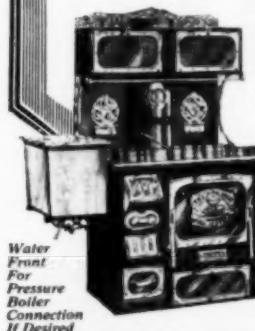
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There in a very desolate place just to the taste of Fifi they gave a feast. Fifi was served with toads on toast, snake's tail fried, broiled owl's eyes and snake's blood wine. This to Fifi was bliss, but none of the fairies touched anything but fried locust. For desert, Fifi had some delicious pink worms on which the fairies had put deadly poison. Fifi should have noticed that no one else ate anything but fried locust, but he was so interested in his own meal, that he did not observe this, till after he had eaten his worms. And then he noticed it, and he also noticed quite a strange feeling about himself.

"I think I shall take a little nap," said Fifi sleepily. And when he closed his eyes that time, he never opened them again, for that was the end of Fifi. And as he was dying, a sweet music was heard, and the imprisoned fairies came to life once more and after that there were no more imps to disturb the fairies.

The Stars and Stripes

Two new stars for Arizona and New Mexico are added to the United States flag this year. The Navy Department has adopted a design providing for forty-eight stars to be arranged in six rows of eight each, and the corresponding stars of each row in vertical lines. This is likely to be the national flag for some years to come. Only Alaska and the Philippines remain to be provided for.

The present flag dates from June 14, 1777, when the Continental Congress passed a resolution "That the flag of the Thirteen United States be thirteen stripes alternate red and white; that the Union be thirteen stars, white in a blue field, representing a new constellation." This was the first official designation of a national emblem.

The origin of the design has been much discussed. Simplest and most probable is the story that it came from the Washington family arms.

Already, at Cambridge, Mass., on Jan. 2, 1776, General Washington had displayed a flag designed by three men—Franklin, Lynch and Harrison—consisting of thirteen stripes of red and white, with the Union Jack in place of the stars, the stripes being emblematic of the Union of the Thirteen Colonies against British oppression. What more natural than that the designers should compliment the General by embodying his family arms in their design? What more natural than that Congress should perpetuate both design and compliment?

In the village church at Brington, England, are the tombs of the father and uncle of George Washington. Both stones bear the Washington arms—a simple shield crossed by three horizontal stripes above which are three five-pointed stars. The stripes of the Washington arms are recorded in the Herald's office as alternate gules (red) and white. On both arms and flag the stars are five-pointed, though the commoner form is six pointed.

Could probability be stronger? Or could one wish the flag a better origin than the shield of Washington?

Very True

Edith—Can you tell me the reason for the high cost of living, Mr. Mushley?

Mr. Mushley—Oh—aw—I suppose it's because there is considerable demand for it, you know.—Fun.



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15 Delightful Shampoos for 50c

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Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready—a shampoo that is a natural tonic and cleanser, pure in its ingredients and constructive in its action. After a Canthrox shampoo the hair dries quickly and evenly, and will be ever so soft, fluffy, and easy to do up.

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Stillman Cream Co.
Dept. 4 Aurora, Illinois



Bedspreads—Knitted and Crocheted

By L. J. Brewster

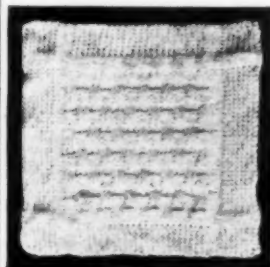
IN WHAT can a house-keeper take more pride than in a bedspread knitted or crocheted by her own industrious fingers? To make one is not such an undertaking

as it may seem. The little squares or separate pieces are quickly made, and one is astonished by the amount accomplished by utilizing odd moments. The work is nice "pick-up" work, too, for as a rule the pieces are small and easily handled. The three patterns given, two for knitting and one for crochet, will make very pretty coverings for the bed and have that air of old timeyness which we all love. No. 1 is a cloverleaf design. Cast on 50*st. 1st row—p 9, k 32, p 9. 2d, 4th, 6th, 8th, 10th, 11th, 12th, 14th, 16th and 18th rows—plain. 3d, 5th, 7th and 9th rows—like 1st. 13th row—k 9, p 32, k 9. 15th and 17th rows—like 13th. 19th row—k 9, p 23, k 2, p 7, k 9. 20th row—k 16, p 2, k rest. 21st



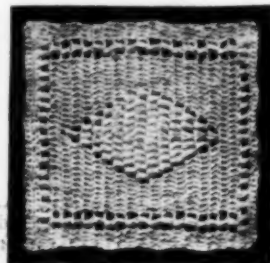
No. 1—Clover-Leaf Design

row—like 19th. 22d row—k 16, p 2, k 4, p 4, k rest. 23d row—k 9, p 15, k 6, p 3, k 2, p 6, k 9. 24th row—k 15, p 2, k 3, p 7, k rest. 25th row—k 9, p 13, k 8, p 3, k 2, p 6, k 9. 26th row—k 14, p 2, k 3, p 9, k



No. 2—Basketwork Design

rest. 27th row—k 9, p 13, k 9, p 3, k 2, p 5, k 9. 28th row—k 15, p 2, k 2, p 9, k rest. 29th row—k 9, p 12, k 10, p 2, k 2, p 6, k 9. 30th row—k 15, p 2, k 2, p 10, k rest. 31st row—like 29th. 32d row—like 30th. 33d row—like 29th. 34th row—k 16, p 2, k 2, p 9, k the rest. 35th row—k 9, p 13, k 8, p 2, k 2, p 7, k 9. 36th row—k 16, p 2, k 2, p 8, k rest. 37th row—k 9, p 14, k 7, p 1, k 2, p 8, k 9. 38th row—k 17, p 2, k 1, p 7, k 3, p 4, k rest. 39th row—k 9, p 6, k 6, p 3, k 4, p 2, k 2, p 9, k 9. 40th row—k 18, p 2, k 2, p 3, k 2, p 8, k rest. 41st row—k 9, p 5, k 11, p 1, k 1, p 2, k 2, p 10, k 9. 42d row—k 20, p 2, k 2, p 12, k rest. 43d row—k 9, p 5, k 12, p 2, k 1, p 12, k 9. 44th row—k 18, p 6, k 1, p 12, k 13. 45th row—k 9, p 4, k 12, p 1, k 7, p 8, k 9. 46th row—k 16, p 8, k 1, p 12, k rest. 47th row—k 9, p 4, k 12, p 1, k 9, p 6, k 9.



No. 3—Crocheted Square

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48th row—k 15, p 9, k 2, p 11, k 13. 49th row—k 9, p 4, k 11, p 1, k 10, p 6, k 9. 50th row—k 15, p 10, k 1, p 11, k 13.

51st row—k 14, p 11, k 2, p 10, k 13. 52d row—k 9, p 6, k 8, p 2, k 11, p 5, k 9. 53d row—k 14, p 11, k 2, p 8, k 15. 54th row—k 9, p 9, k 4, p 3, k 11, p 5, k 9. 55th row—k 14, p 11, k rest. 56th row—k 9, p 16, k 11, p 5, k 9. 57th row—k 14, p 11, k rest. 58th row—k 9, p 17, k 10, p 5, k 9. 59th row—k 14, p 10, k rest. 60th row—k 9, p 18, k 8, p 6, k 9. 61st row—k 16, p 7, k rest. 62d row—k 9, p 20, k 4, p 8, k 9. 63d, 65th, 67th, 68th, 69th, 71st, 73d, 75th, 77th and 79th rows—plain. 64th row—k 9, p 32, k 9. 66th row—like 64th. 70th row—p 9, k 32, p 9. 72d, 74th, 76th and 78th rows—like 70th. Bind off.

For No. 2, a basketwork design, cast on 54 st. 1st row—k 8, p 3, k 33, p 3, k 8. 2d row—plain. 3d, 5th, 7th, 9th, 11th and 13th rows—like 1st. 4th, 6th, 8th, 10th, 12th, 14th and 16th rows—plain. 15th and 17th rows—purl *. 18th row—k 14, p 7, k 3, p 7, k 3, p 7, k rest. 19th row—k 8, p 6, k 7, p 3, k 7, p 3, k 7, p 6, k 8. 20th row—like 18th. 21st row—like 19th. 22d row—k 11, p 5, k 3, p 7, k 3, p 7, k 3, p 5, k 11. 23d row—k 8, p 3, k 5, p 3, k 7, p 3, k 7, p 3, k 5, p 3, k 8 *. Repeat * 5 more times, then a row plain, 1 purl, 1 plain, 1 purl * k 8, p 3, k 33, p 3, k 8, 1 row plain *. Repeat this * 5 more times. Knit across plain and bind off.

No. 3 is crocheted square for bed-spread. To begin it make a chain of 44 stitches, crochet 2 rows of 44 s c each. 3d row—ch 2, 4 d c, puff (by over, draw loop up 3 times, then draw thread through all the loops on hook), ch 1, 18 puffs with 1 ch between, 4 d c. 4th row—ch 2, 4 d c, ch 1, puff, ch 1, 28 d c, ch 1, puff, ch 1, 4 d c. 5th row—like 4th. 6th row—ch 2, 4 d c, ch 1, puff, ch 1, 13 d c, ch 1, puff between next 2 d c, ch 1, 13 d c, ch 1, puff, ch 1, 4 d c. 7th row—ch 2, 4 d c, ch 1, puff, ch 1, 12 d c, ch 1, 3 puffs, ch 1, 12 d c, ch 1, puff, ch 1, 4 d c. 8th row—ch 2, 4 d c, ch 1, puff, ch 1, 11 d c, ch 1, 1 puff in next space, 1 in next space, 1 in next puff, 1 in each of next 2 spaces, ch 1, 11 d c, ch 1, puff, ch 1, 4 d c. 9th row—ch 2, 4 d c, ch 1, puff, ch 1, 10 d c, ch 1, 3 puffs in spaces, 1 in puff, 3 in spaces, ch 1, 10 d c, ch 1, puff, ch 1, 4 d c.

10th row—ch 2, 4 d c, ch 1, puff, ch 1, 9 d c, ch 1, 4 puffs in spaces, 1 in puff, 4 in spaces, ch 1, 9 d c, ch 1, puff, ch 1, 4 d c. 11th row—ch 2, 4 d c, ch 1, puff, ch 1, 8 d c, ch 1, 5 puffs in spaces, 1 in puff, 5 in spaces, ch 1, 8 d c, ch 1, puff, ch 1, 4 d c. 12th row—ch 2, 4 d c, ch 1, puff, ch 1, 7 d c, ch 1, 12 puffs in spaces, ch 1, 7 d c, ch 1, puff, ch 1, 4 d c. 13th row—ch 2, 4 d c, ch 1, puff, ch 1, 8 d c, 11 puffs, ch 1, 8 d c, ch 1, puff, ch 1, 4 d c. 14th row—ch 2, 4 d c, ch 1, puff, ch 1, 9 d c, ch 1, 4 puffs, then narrow a puff (by taking a loop up through 1st space and two loops through next space, then draw thread through all the loops on hook), 4 more puffs, ch 1, 9 d c, ch 1, puff, ch 1, 4 d c. 15th row—ch 2, 4 d c, ch 1, puff, ch 1, 10 d c, ch 1, 7 puffs narrowing the center one, ch 1, 10 d c, ch 1, puff, ch 1, 4 d c. 16th row—ch 2, 4 d c, ch 1, puff, ch 1, 11 d c, 5 puffs narrowing center, ch 1, 11 d c, ch 1, puff, ch 1, 4 d c. 17th row—ch 2, 4 d c, ch 1, puff, ch 1, 12 d c, ch 1, 3 puffs narrowing center, ch 1, 12 d c, ch 1, puff, ch 1, 4 d c. 18th row—ch 2, 4 d c, ch 1, puff, ch 1, 13 d c, ch 1, narrow puff, ch 1, 13 d c, ch 1, puff, ch 1, 4 d c. 19th row—like 4th. 20th row—like 4th. 21st row—like 3d. 22d and 23d rows—like 1st.



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are faithful reproductions of natural skins, made in the most fetching latest styles at moderate prices. All will meet the taste of the most exacting of well-dressed women and will give wonderful service. A "Saltex-Fur" or "Salt's" label (gold lettering on black) in every garment.

If your dealer cannot show you any of the above garments, accept nothing else, but write us immediately.

SALT'S TEXTILE MFG. CO., 96 Spring St., New York, N. Y.

Shirr-Ruffle Bust Form New Model

A Perfect Figure for \$1

If you are not satisfied with your figure, not fully developed as nature intended, wear the Shirr-Ruffle Bust Form

Makes a Woman Charming and Attractive



Produces that perfect, natural form every woman covets. Fills hollows in front and under the arms. Gives full, shapely bust.

Light, sanitary, refined. Closes high in back, forming corset cover.

Ruffles Launder flat. Thousands of delighted women praise it. Look for the label—refuse cheap imitations. At your dealers, or prepaid for \$1. When ordering give bust measure.

Shirr-Ruffle Co., 223 E. Spring St., Lima, Ohio

LABLACHE FACE POWDER

AUTUMN GLORY

Triumphantly follows summer sunshine and Nature is at her best. LABLACHE triumphs over wind and sun. Discerning women everywhere appreciate its value in preparing for the social requirements of winter. Invisible, adherent, dependable.



Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream. See a box of druggists or by mail. Over two million boxes sold annually. Send 10 cents for a sample box.

BEN. LEVY CO.,
French Perfumers, Dept. E.,
126 Kingston St., Boston, Mass.

Enterprise
Meat
AND
Food
Chopper
No. 5
\$1.75



"AND"

is an important word when buying a Chopper

That word "AND" tells you to buy a Meat AND Food Chopper, which is what you really want, instead of merely a Food Chopper. So remember "AND."

Then ask to see the

ENTERPRISE Meat AND Food Chopper

It is the one chopper that gives the chopping cut—does not squeeze, mangle or crush. It chops meat and other food into tender morsels, delightful to the taste, and their nutritive values are more easily taken up by the human system.

It has a four-bladed chopping knife that cuts cleanly and rapidly. A minute is time enough to chop sufficient for a meal for a large family.

So first ask to see the Enterprise Meat AND Food Chopper.

Family size, \$1.75 Large size, \$2.50

If you want a still lower priced machine, our stand and pattern Enterprise Food Chopper will be found very satisfactory. Your dealer has both. This machine is equipped with fine, medium and coarse cutting plates, and a fourth for making nut butter. It is of Enterprise high grade manufacture and will be found to give most general satisfaction.

Aside from the Enterprise Meat AND Food Chopper, this style has no superior on the market.

Housekeepers should send for our recipe book "The Enterprising Housekeeper;" new edition contains more than 200 tested recipes and household helps. This really valuable book will be sent for 4 cents in stamps.

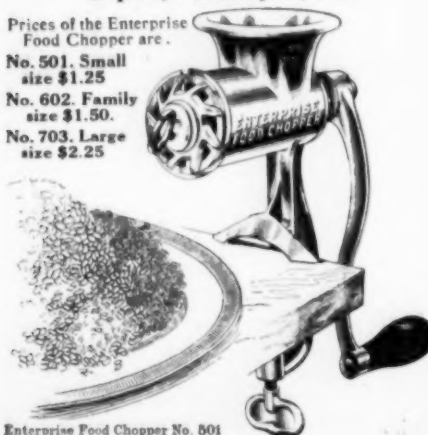
The Enterprise Mfg. Co. of Pa.
Dept. 8, Philadelphia, Pa.

Prices of the Enterprise
Food Chopper are.

No. 501. Small
size \$1.25

No. 602. Family
size \$1.50.

No. 703. Large
size \$2.25



Enterprise Food Chopper No. 501

Our EXCHANGE *Conducted by* HELEN HOPKINS

Every housekeeper who reads the magazine will, we feel sure, enter heartily into the helpful spirit of this department, and make it peculiarly her own. If you have discovered how to do some one thing just a little bit better than your neighbors, let us hear about it. We pay a minimum of twenty-five cents for each available contribution, and of at least fifty cents for such as are one hundred words or more in length. Contributions copied from books or other publications cannot be accepted. Unavailable contributions will be returned if accompanied by a stamped, self-addressed envelope.

FOR THE BOTTOM OF FLOWER POTS.—

When potting plants or bulbs, place a piece of muslin over the drainage hole in the bottom of the pot. This will not affect the drainage in the least, but will prevent soil from constantly washing out into the bowl or jar in which the pot stands.—Mrs. C. A. S., Denver, Col.



WATERPROOF BIBS—When my baby was teething, I made bibs for her by cutting dress shields in two and covering each half with soft material. These protected her dresses and were as easy to launder as any other bibs.—Mrs. E. Y. McV., London, W. Va.

TO SET DISHES ON ICE—When a dish is to be set directly on ice, place a rubber fruit jar ring under it to prevent it from slipping off.—Mrs. C. C., Amherst, Neb.

TO KEEP LAYER CAKES FROM SLIPPING—When layer cakes have just been frosted they are apt to slide down, making the cake uneven, or sliding off altogether. This can be prevented by running a clean broom splint down through the center of the cake after it has been frosted.—Miss L. W. M., Stroudsburg, Pa.

POLISH FOR FURNITURE—An excellent polish for pianos and all furniture with a high finish is made of eight ounces of sweet oil or boiled linseed oil, four ounces of turpentine, and two ounces of ammonia. Apply with a cloth or brush, and polish with a woolen cloth.—Mrs. W. G. C., Jerome, Idaho.

TO REMOVE STOPPERS FROM TUBS—It is often almost impossible to remove the rubber stoppers from laundry tubs when filled with water. If a long nail is kept on the shelf above the tubs, it can be run through the ring in the top of the stopper, and be worked as a lever to remove them. This is even better than chains attached to the stoppers, as they often rust the clothes, and also become entangled in them and pull the stopper out at inopportune moments.—Mrs. C. A. S., Denver, Col.

TO CUT CITRON EASILY—When I was ready to cut up the preserved citron for my fruit cake last year, it was so hard that it was almost impossible to cut it small enough to put into the food chopper, and then it was very difficult to grind it. Then I poured hot water over it, and put it on the back part of stove until it was thoroughly softened, and after that had no trouble to cut it up and pass it through the food-chopper rapidly.—Mrs. H. A. S., Anaconda, Mont.

TO IRON OPENINGS WITH BUTTONS—Lay several thicknesses of a folded sheet on the ironing-board, and place the opening of the garment on the sheet, with the buttons downward, so that they sink into the folded sheet. Then iron on the wrong side, and it can be done smoothly and without trouble. An opening with hooks and eyes can be ironed in the same way, without danger of pressing the hooks shut.—Miss E. H., Waynesville, Ohio.

TO REMOVE IODINE—I had always been told that iodine could not be removed from clothing or bed linen. I had the misfortune to spill a whole bottleful on a pair of sheets, and I simply soaked them for a day and night in cold water, and the stain was entirely removed.—Mrs. C. M. W., McGregor, Texas.

TO KEEP CHEESE MOIST—If cheese is wrapped in a cloth moistened with vinegar it will neither dry nor mold.—Mrs. W. A. G., Woodbridge, N. J.

USE OF GASOLINE IN LAUNDRY—I keep a discarded toilet bottle, with a sprinkler top, filled with gasoline on a convenient shelf in the kitchen. When a much-soiled or stained garment or piece of linen goes into the tubs or hamper, I sprinkle it lightly with gasoline and roll it up in a tight roll, and leave until washday, when the dirt will disappear with almost no rubbing.—Mrs. S. C., Morris, N. Y.

TO MAKE AN IRON SMOOTHER—Pour melted paraffine into a cup, first lining the cup with cheesecloth. When set, remove, then tie ends of cloth together and use to smooth the irons. The ends of the cloth will make a good handle.—Mrs. F. J. H., Fort Plain, N. Y.

TO WATERPROOF CLOTH—Take one quart of linseed oil and add about one tablespoonful of powdered rosin. Cook until the boiling point is reached, then apply to the cloth with a paint brush. When the cloth is dry it will be waterproof.—P. S., Folsom, N. J.

CONVENIENT PILLOW CASES—Sew up or buy tubing, leave both ends open, and hem and trim both ends alike. If these are made just the right size, they will not slip off, and they will be found easier to keep clean, and are, besides, much more attractive in appearance.—Mrs. G. W. N., East Bradford, Pa.

TO REMOVE COLOR—A faded dress can be made entirely white by boiling it in water in which has been dissolved half a cupful of cream of tartar to two gallons of water.—Miss E. L., Divide, Oregon.

A HINT FOR IRONING DAY.—Try using a thick block of wood for an iron stand, instead of an ordinary open iron one. The irons will retain their heat much longer than if the open stands are used, and a good deal of time and strength will be saved by making fewer trips to the stove.—Miss A. L. McC., Waynesburg, O.

ANOTHER HINT FOR IRONING DAY.—Cut a piece of sandpaper four by eight inches, and tack or glue it to the end of the ironing board. One or two strokes of a rough iron over the sandpaper will make it as smooth as wax could do.—Miss A. L. McC., Waynesburg, O.

NAPTHA SOAP FOR CLEANING SHOES.—I have always found that the polishes sold for russet shoes polished the leather, but did not remove the stains, so I experimented until I found something that would make them look like new, without turning them dark. Brush off all the dust, then wash with a soft rag, using naphtha soap and warm water, and rub until the stains are removed. Let them remain in the sun until dry. Then polish with any good russet polishing paste, and rub until the proper gloss is obtained. This will remove dark stains and grease, and the shoes will look new for months longer than usual.—Mrs. C. M. H., East Weymouth, Mass.

TO MAKE HOT WATER BOTTLES LAST LONGER.—Use a funnel when filling a hot water bottle, instead of pouring the water directly into the bottle. In this way, the first heat of the water will not strike the neck of the bottle, where the rubber generally begins to leak first of all.—Miss M. L., Chambersburg, Pa.

TO CUT BIAS BANDS.—Cut the material to be used for the bands on the bias, draw straight lines across it, also on the bias, with pencil or a piece of chalk. When this is done, join the bias ends together so that the ruled lines meet, and stitch. Press the seam open and then begin to cut on the ruled lines, around and around, starting either at the top or bottom. The result will be one long bias strip, and you will be saved the task of joining the bias strips after they have been cut separately.—Miss J. F., Richard's Landing, Ont.

TO EMBROIDER BOW-KNOTS.—Nothing in embroidery is prettier than bow-knots, when properly worked, but, unless the proper slant is given to the stitches, the effect will be spoiled. To find the proper slant, take a tape measure and twist or tie it to correspond with the loops in the ribbon. The lines which indicate inches on the tape measure will indicate the correct slant for the stitches in the embroidered bow-knot.—Miss J. F., Richard's Landing, Ont.

WHEN DISHES ARE CRACKED.—Try boiling cracked dishes in enough sweet milk to cover, and let it continue boiling for forty-five minutes. This glues the crack tightly together and makes it invisible, and the dish will stand almost as much usage as when new.—Mrs. L. L., Mineral, W. Va.

Miss Elderby—Do you really think that women propose?

Oldbach—If they don't there are a great many marriages I cannot account for.—Fun.



Music Cabinet
No. 250 Given
with \$10 worth
of Larkin
Products.

Given To You Because You Save It

This handsome music cabinet is given to you *because you save it*. So is the dome or *your choice* of 1600 other articles, equally handsome and desirable. They represent the numerous "costs" and "profits" you save by buying your teas, soaps, groceries, toilet articles and other necessary household supplies *direct from us*, the manufacturers. They are the profit-bonus or *extra value* you gain.

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Buying from us you get the Products and Furnishings *both* for what you'd pay for Products alone at the store. This bonus enables you to furnish your home or clothe yourself and your family without adding *one cent* to your regular living expenses. Do you wonder that we have over two million customers? Our Products are made in clean, wholesome factories and are of the highest quality. Ask any Larkin customer in your neighborhood about Larkin quality and square dealing!

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We send both Products and Merchandise on 30 days' trial. You pay us no money until you have seen and tried them for yourself. If any offer could be fairer than this, we certainly would make it.

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Our new Fall Catalog (No. 26) is the largest we have ever published. Contains pictures and descriptions of our 550 Products and of our wide assortment of Premium Merchandise, including furniture of all kinds, carpets, clothing, jewelry, etc., etc. Mailed postpaid upon request. Send coupon today.

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Larkin Co. Please mail me your new large Catalog No. 26 containing over 1600 money-saving offers.



Dome
Light
No. 550.
Given
with \$10
worth of
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Rugs, Carpets, Curtains, Blankets

FROM THE MILL Buy from the manufacturers and save dealers' profits. 25,000 satisfied customers. Well-known Regal Rugs, 6x9, reversible, all-wool finish, \$3.75. Brussels Rugs, 8x12, greatest value known, \$3.60. Splendid grade Brussels Rug, 8x12, \$8.75. Famous Invincible Velvets, 8x12, \$16. Standard Axminster, 8x12, \$16.50. Best quality Lace Curtains, 45c per pair and up. Tapestry Curtains, Wilton Rugs, Linoleum and Furniture at mill and factory prices. Write to-day for our New Illustrated Catalog, No. 15, showing designs in actual colors. **SENT FREE.**



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FAVORS

For Parties, Dinners, Cotillions, Weddings, Engagements and for every conceivable occasion. We make a specialty of this business and are the largest house in the world devoted exclusively to Favors. A 300-page illustrated Catalog has just been issued and will be sent to you free of all charges. We mention a few interesting novelties for HALLOWEEN.



Pumpkin Jack Lanterns, 5c, 10c, 25c; Celluloid Skeleton on Pin, 5c; Crepe Paper Witch Broom Case, 25c; Whisks, Black Cats, Spiders, Bats, Wishbones, Wreath Pin Favors, Surprise Note, 5c each; Miniature Favors for Cakes, 15c dozen; Pumpkin Ice Cups, 5c and 10c each; Halloween Paper Nephews, 25c package; Snapping Mortars, 50c box; Pumpkin Jack Horror Pie, containing 12 Favors, \$3.50; Halloween Yell Cards, 50c doz. Dinner Cards, 30c doz. Send for our \$2.00 assortment of Halloween Favors. We positively do not pay mail charges.

B. SHACKMAN & CO. Dept. 18, 812 Broadway, New York

McCall's New Premium Offers

Catalogue today. THE McCALL COMPANY, 236 to 246 W. 37th St., New York.

Are simply wonderful. Be sure to send for new complete Premium



THE ODORLESS DRESS SHIELD

The Odorless quality of OMO Dress Shields has made them famous.

They are impervious, but contain no rubber, and are free from injurious chemicals. They are double covered, white, light in weight, cool to wear, hygienic, durable and easily cleansed. OMO Dress shields are of the highest grade. The trade mark is protection against inferior quality, and a guarantee goes to the wearer with every pair.

Sample pair size 3 sent for 25 cents
"OMO Dress Shield Booklet" sent free



Infants' Pants

The ideal garment for babies. Worn over the diaper, these dainty little garments will protect the clothes and keep them clean and dry. Made from OMO Sanitary Sheeting, which is soft, white, odorless and absolutely water-proof. Plain or lace trimmed. 25c to \$1.00.

BIBS

Made of OMO Sanitary Sheeting. Plain and with pocket which catches the food the baby spills. 15c to 50c. At your dealer's or write us.

The OMO Manufacturing Co.
Dept. 12, Middletown, Conn.

SPECIAL Offer of FABRIKOID Leather

50 cents

To introduce this new fancy work material we will send pattern and enough Fabrikoid to make this handsome Hand Bag for 50c in stamps.

Colors: blue, green, lemon, light or dark tan, pink, gray, red or white. Easily sewn by hand or machine. The ideal material for Christmas presents. State color.

FABRIKOID Chair Seats, 25c

As a demonstration, we will send postpaid, 16½ by 18 inches of dark green, maroon or black upholstery grade to cover a dining room chair seat. Outwears most leather. Washable, fadeless, durable.

Use "10,000" FABRIKOID For Automobiles

Better than the Split Leather ordinarily used, costs less, sample FREE.

E. I. DU PONT DE NEMOURS POWDER CO.
Fabrikoid Dept. 381, Wilmington, Del.

New Uses for Artificial Leather

By Helen E. Stoddard

THE use of artificial leather for house furnishing and decoration purposes is well known, but its possibilities in home dressmaking are a revelation to many. Cutting and sewing leather without special appliances and machinery seems impossible until one sees the lovely, soft, pliable artificial leathers which may

would spoil the general appearance. After the appliqué is carefully stitched on, stitch the sides of bag and also of lining, then place the flap of leather and the lining flap face to face, stitch around and turn, stitching again for a neat finish. Place the lining in the bag, turn in the front edges of both and stitch together.

Fasteners for straps may be obtained at hardware stores or trunk and bag supply dealers. Make the strap by cutting a strip twice as long and twice as wide plus the seams, turn in the edges (lengthwise), then bring the ends to the center of the strap (where bag is suspended in illustration), slip rings over the straps. Now stitch the turned-in edges of the strap and you have a finished strap with no awkward ends to dispose of, and it really looks quite professional. Place clamps on the bag, press the point through and bend down tightly. Turn the flap down, stitch half an inch below the fold and in the casing thus made place a piece of leather bone. A loop and button complete the bag.

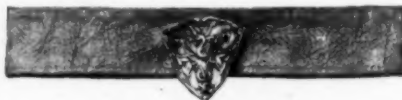


A NOBBY TWO-COLOR BAG

now be obtained in reds, dark and light blue, browns, grays, dainty pinks, yellow, green and white—in fact, any color desired.

While reproducing perfectly the grain and appearance of real leather, there are many points of advantage to the home-maker in the manufactured product. Aside from its low price, it is as easily handled as velvet, broadcloth, etc., either in cutting or sewing on the machine, and the range of colors which makes it possible to match any gown, at once suggests endless uses to the dressmaker or to the mother of children. The latter will surely be enthusiastic when she is told that when soiled, soap, water and a sponge is all that is necessary to clean the artificial leather.

White leather collar, cuffs, revers and belt make a practical and decidedly natty addition to a street gown, and need never be soiled, as access to a little water and a few minutes time is all that is necessary to be spick and span. Think of the comfort of such trimmings on a long journey. After venturing thus far one need not hesitate to complete the costume with a hand bag matching or harmonizing in color. This may be made as easily from artificial leather as from canvas or linen.



A CHIC EFFECT IN BELTS

If a two-color bag is desired, as shown in the illustration, the appliqué must be stitched on before the bag is made up. Unlike real leather all edges must be turned in when appliqué is used. This is easily accomplished if all concave edges are clipped to seam depth and convex edges notched to prevent folds which

BAGS resembling old-fashioned reticules are of simple construction, consisting of two pieces, the strap being cut in one with the side. The braiding being carried out to fit the outlines of sides, a button and braid loop closing the strap at the top. This bag is made in baby blue leather, lined with satin to match. As theatre bags these two designs are very dainty, and are particularly attractive with lingerie dresses worn over colors.

All the middie suit combinations may be carried out in hand bags and belts, as the



BOOTIES FOR THE BABY

red leathers and navy blues are of the correct shades. Either or both colors used in combination add distinction to a middie or norfolk suit. The ease with which the leather may be cleaned removes objection to an all-white set consisting of bag, card case and belt.

For leggings, belts or hand bags, nothing could be more serviceable. The leggings require a cotton flannel-lining. Buttonholes are as easily worked in artificial leather as in cloth, and repeated sponging has no injurious effect on the leather.

In making school bags of this leather it is advisable to continue straps, making handles, around the bag, thus reinforcing it and preventing the handles from tearing out. For baby shoes, booties and moccasins, artificial leather is unequalled, as nothing stains it. It is waterproof and easily cleaned, and its low price makes it possible for any mother who can sew, to have all the dainty shoes she desires for her baby.

Menus for a Week in October

(Continued on page 71)

To Make Walnut Catsup

Gather the walnuts as for pickling, and keep them in salt and water two weeks; then pound them in a marble mortar; to every dozen walnuts put a quart of vinegar; stir them well every day for a week, then put them in a bag and press all the liquor through; to each quart put a teaspoonful of pounded cloves and one of mace, with six cloves of garlic; boil it fifteen or twenty minutes and bottle it.

Peach Chips

Slice them thin and boil them till clear in a syrup made with half their weight of sugar; lay them on dishes in the sun, and turn them till dry; pack them in pots with powdered sugar sifted over each layer; should there be syrup left, continue the process with other peaches. They are very nice when done with pure honey instead of sugar.

Tomato Marmalade

Gather full grown tomatoes while quite green, take out the stems and stew them till soft; rub them through a sieve, put the pulp on the fire seasoned highly with pepper, salt and pounded cloves; add some garlic and stew together till thick; it keeps well and is excellent for seasoning gravies, etc., etc.

Gooseberries

Select young gooseberries, make a syrup with one pound of loaf sugar to each of fruit; stew them till quite clear and the syrup becomes thick, but do not let them be mashed. They are excellent made into tarts; do not cover the pan while they are stewing.

To Pickle Nasturtiums

Gather the berries when full grown but young, put them in a pot, pour boiling salt and water on, and let them stand three or four days; then drain off the water and cover them with cold vinegar; add a few blades of mace and whole grains of black pepper.

Raspberry Jam

To each pound of ripe red or English raspberries put one pound of loaf sugar; stir it frequently and stew until it is a thick jelly.

Peas

To have them in perfection they must be quite young, gathered early in the morning, kept in a cool place, and not shelled until they are to be dressed; put salt in the water, and when it boils, put in the peas; boil them quick, twenty or thirty minutes, according to their age; just before they are taken up, add a little mint chopped very fine; drain all the water from the peas, put in a bit of butter, and serve them up quite hot.

A Nice Twelve O'Clock Luncheon

Cut some slices of bread tolerably thick, and toast them slightly; bone some anchovies, lay half of one on each toast, cover it well with grated cheese and chopped parsley mixed; pour a little melted butter on, and brown it with a salamander; it must be done on the dish you send it to table in.

To Harrico Mutton

Take the nicest part of the rack, divide it into chops, with one bone in each, beat them flat, sprinkle salt and pepper on them, and broil them nicely; make a rich gravy out of the inferior parts, season it well with pepper, a little spice and any kind of catsup you choose; when sufficiently done, strain it, and thicken it with butter and brown flour, have some carrots and turnips cut into small dice and boiled till tender, put them in the gravy, lay the chops in and stew them fifteen minutes; serve them up garnished with green pickle.

To Barbecue Shoat

This is the name given in the southern states to a fat young hog, which, when the head and feet are taken off, and it is cut into four quarters, will weigh six pounds per quarter. Take a fore-quarter, make several incisions between the ribs, and stuff it with rich forcemeat; put it in a pan with a pint of water, two cloves of garlic, pepper, salt, two gills of red wine and two of mushroom catsup, bake it and thicken the gravy with butter and brown flour; it must be jointed, and the ribs cut across before it is cooked, or it cannot be carved well; lay it in the dish with the ribs uppermost; if it be not sufficiently brown, add a little burnt sugar to the gravy, garnish with balls.

Why is the soda cracker to-day such a universal food?

People ate soda crackers in the old days, it is true—but they bought them from a barrel or box and took them home in a paper bag, their crispness and flavor all gone.

Uneda Biscuit—soda crackers better than any ever made before—made in the greatest bakeries in the world—baked to perfection—packed to perfection until you take them, oven-fresh and crisp, from their protecting package. Five cents.

**NATIONAL BISCUIT
COMPANY**

I Was Deaf 25 Years

I CAN NOW HEAR



G. P. WAY

with these soft, pliable, artificial ear drums. I wear them in my ears night and day. They are perfectly comfortable. No one sees them in my ears. Write me and I will tell you a true story—how I got deaf and how I made myself hear.

ARTIFICIAL EAR DRUM COMPANY

Address GEO. P. WAY, Manager
13 Adelaide St., Detroit, Mich.



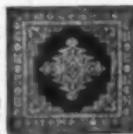
Medicated Ear Drum
Pat. Nov. 2, 1908,
No. 927,795

Near-Brussels Art-Rugs, \$3.50

Sent to your home—express prepaid

Sizes and Prices
9 x 6 ft. \$3.50
9 x 7 1/2 ft. 4.00
9 x 9 ft. 4.50
9 x 10 1/2 ft. 5.00
9 x 12 ft. 5.50
9 x 15 ft. 6.50

Beautiful, new, attractive patterns. Made in all colors. Easily cleaned; warranted to wear. Woven in one piece. Reversible. Straight from the makers and sold direct at one profit. Money refunded if not satisfactory.



Send for new Catalogue showing goods in actual colors—free
ORIENTAL IMPORTING CO., 695 Bourse Bldg., Philadelphia



Tooth Brush

A clean tooth never decays—the Prophylactic keeps teeth clean

This happens everywhere every day.



"I forget the name, but Mother said it was pure gelatine"

"Then, little girl, she must want Knox Pure Plain Sparkling Gelatine—but does your mother know about the Knox Pure Sparkling Acidulated Gelatine, that is also in great demand? It is the package with the separate envelope of *pure lemon fruit juice* and saves the cost, time and bother of squeezing lemons.

"This allows your mother the choice of using lemon jelly plain, or if she wishes it colored she can use the tablet of pink coloring that is enclosed in a separate envelope, or she can add any fresh fruit—which is always best—using the juices for coloring.

"With the Knox Acidulated as well as the Knox Plain Gelatine she can make desserts, salads, candies, ice cream and ices, and improve other dishes.

"Now, take this Knox Acidulated package home and I *know* your mother will be more than pleased—the price is just the same as the Knox Plain Gelatine, and each package makes two quarts—one-half gallon of jelly."

Knox Recipe Book FREE

Contains over 100 recipes for Desserts, Salads, Candies, Jellies, Puddings, Ice Creams, Sherbets, etc. Sent FREE for your grocer's name.

Print sample of Acidulated Gelatine for 2c stamp and grocer's name.

CHARLES B. KNOX CO.
8 Knox Avenue Johnstown, N. Y.



SWEETEST of all hours of the day, to both mother and children, should be that one, generally the last one before bedtime which is exclusively their own. Then confidences can be exchanged, the little adventures of the day talked over, and advice and reproof given in a loving gentle way which will impress itself indelibly upon the childish heart. Mothers who make an unfailing practise of observing this one hour sacredly set apart for their children, seldom have cause to complain in later years that those children have gone very far astray. An interesting letter from Mrs. F. L. O., Alliance, O., tells us of the pleasant way in which she and her children spend this evening hour. She writes:

"I have three small children, a boy eleven years old, a girl eight, and a baby boy three. I have a certain time in the evening that we call 'the children's hour.'

"After supper the little ones amuse themselves with their books and toys, while I do my evening work. After I have accomplished this, I tell the little ones to put away all toys. I help, and soon all is neat and tidy again. Then we go upstairs. First, the little hands and faces are washed and prayers are said, then all are undressed and put to bed. Then I read stories to them as I gently rock baby in his cradle. (I imagine I see some of you smile at the idea of rocking a baby, but I can assure you, baby and I both enjoy it.) I usually select a continued story for children, and the little ones can hardly wait for the reading to begin—they are so anxious to know what will happen in the next chapter. This keeps up their interest in the reading.

"I also encourage them to ask questions at this time and tell me their troubles. This helps me to keep their confidence. If taught to tell you their little troubles they will come to you in later years with larger ones. I read and talk to them until baby is asleep, then I kiss them good-night, put out the light and leave them.

"I know some mothers will think they have no time for this, but I am sure it would be a success. You will be making the little ones happy and at the same time you will secure peace and quiet for the balance of the evening. There should be a regular hour for this. It is but a short time really that we have our babies, and we can well afford to give our little ones an hour at least all for themselves, lay all work aside, forget it and devote this time to them alone. In after years these little ones, grown to men and women, will always remember these happy evenings, the advice given and the stories that were read to them.

"I would not give up my time spent with the children for any other pleasure that I know. It is the happiest hour in the day for me."

MOTHERS Conducted by Query CLUB CHARITY BRUSH

POLITENESS AT HOME

IT IS in these same hours of quiet communion that those lessons of true politeness can be taught which give our children the cultured, easy manners we admire so much in others. In the children's hour, and always in the precept and example of the parents, as told us by B. F., Newton, Mass., in the letter with which we shall close our little chat this month:

"I think the finest table manners I have ever seen among children were in the family of a poor Methodist clergyman, whose slender salary must have required skilful stretching to make it feed and clothe nine hearty, healthy boys and girls. There was a lack of rare china, sparkling cut glass, fine silver plate and rich viands, but the table was graced with such genuinely fine manners, such wholesome hospitality and such a spirit of happiness and freedom from constraint, that the meal stands out in my memory as one of the rarest feasts I ever enjoyed.

"No child spoke without having something worth while to say, and little incidents of the day were related with spirit and humor, in surprisingly well-chosen language, free from slang. They were equally good listeners; no one of them attempted a monopoly of the conversation.

"But perhaps the thing which impressed me most was the example set by the parents in unvarying tact and politeness. There were no 'thou shalt not' frowns or covert shakings of the head. Instead, when any child spoke, they listened with as much politeness as to any of the guests.

"I could not help thinking how well those children were being equipped to face the world. Easy manners, poise and the ability to tell a good story or to take part intelligently and gracefully in any conversation are no small assets in promoting worldly success. Happy recollections of the home life in that shabby parsonage would linger with those children while they lived, and everyone would rise up and call that father and mother blessed."

On the same topic Mrs. F. E. S., of Ansonia, Conn., says:

As I only have two boys and am not very strong, I made up my mind early to teach them to do things around the house, just as I would a girl. I commenced with my older boy when he was only two years old. He would go around with me at my work, carrying all the silver and small dishes to and from the table; carry the dustpan and brush, and take up all the dirt after I had swept it into piles, and empty it; help me make the beds; do errands for me, or any small jobs that had to be done around the house or yard. He would help in shelling peas and preparing vegetables. As he grew older, I taught him to wash and wipe dishes, make beds and iron. Now that he is sixteen and my younger boy fourteen, they can do any

kind of housework. They can cook a good meal. They are now interested in learning to bake various things. They are both thoroughly manly boys, enjoying all kinds of out-of-door sports. Their household training has not seemed to make them effeminate.

OCCUPATION FOR CHILDREN

MRS. E. C. A., Morristown, N. J., says: "All children should be occupied, especially those with active brains. I had a little boy of three or four years, who was always so happy when he worked with the gardener using his little wheel-barrow trotting back and forth with the loose turf while the walks were being trimmed. In this way during the summer he spent many pleasant and profitable hours, which not only made safe amusement, but encouraged a taste for work, which he has never lost and I always thought the foundation for his success in life."

From Mrs. G. N., Morristown, Ind., we have the following letter: "Don't tell before your children how mean they are, for they'll take a kind of pride in living up to their reputation. Don't discourage their efforts by always telling them they can't. They'll come to think bye-and-bye that they really can't do much and will not have the confidence to step forward into a place which they really are able to fill. At the same time don't tell how smart they are, for it fosters a spirit that will make them much disliked. Far better is a feeling of comradeship between parents and children, each realizing that the other may make mistakes. Help them to get intelligent views and an idea of the value of money. For instance, if you are going to purchase a dress for your little girl or a suit for the boy, let them help decide, knowing the purpose it is to serve and the cost. To be sure, it is more trouble than to rely on your own judgment alone, but it is trouble that pays. Give them their share of work around the home. Don't make the excuse that they bother, or you haven't time; they will be far better satisfied than when left to 'play' all the time, and will make more capable men and women. Take them with you to the bank, the post-office and various places. Let them transact business sometimes under your care. It will save embarrassment and confusion for them in the future if nothing more. I have noticed sometimes that when trivial offenses are passed unnoticed they are not committed again, while if much ado is made over them there is an attraction in trying it over."

On this same subject, Mrs. W. B. H., Robert Lee, Texas, says: "I am the mother of one little daughter of eight years, and to say that I am proud of my little girl does not in the least express my feeling. The highest position to be obtained by any lady in any rank or station of life, is to be the mother of intelligent, charming, obedient, well-bred children. Ruth's interests are mine. I help her to choose the books she reads. Although only eight years of age, she has quite a large library. And if all mothers could realize what a great influence books are, they would encourage good reading. Ruth and I read and discuss books together. We have just finished 'Little Women' and 'Lord Fauntleroy.' They, each of them, are a child's delight. Since school closed Ruth has read 'The Life of Joan of Arc,' 'Pocahontas,' 'Robert E. Lee' and the lives of other great men and women. I never allow weird and grew-

some stories to be told in my child's hearing, consequently she is not afraid. I can send her for anything in any dark place, after night, and she does not object. Also, I do not think it is right to frighten children into obedience. It causes nervousness and fear. Ruth's willing little feet will go anywhere, at any time to accommodate papa or mama. The only proper way to control a child is through love and kindness, and also reasoning. Give your child a certain amount of reason. They are not animals, to be commanded without a reason. They understand, perhaps more than you think. Child nature should never be warped. Those who are not so fortunate should ever be kind and courteous to their little ones. In other words 'Be your child's best friend,' and when you are old, you will be revered by fine young men and women."

FROM THE CHILD'S VIEWPOINT

"'CAUSE I'm littler than you, and you're bigger than me—that's the matter." Mother and Father, be honest with yourselves. Did the child who made the above remark to its mother really speak the truth? Had she discovered something which you had failed to consider? Is not a whipping sometimes given because of your mental or physical condition, and not on account of what your child has done? Does force ever breed love, honor, confidence? No, it does not. It did not with you. It will not with them. You are busy, I know, and sometimes they annoy you almost beyond endurance—but, look out. Don't be rash. A day of reckoning is coming, and possibly over-wrought nerves will not be accepted as an excuse. It may all be attributed to your "mean disposition." You may be condemned without hearing and your sentence may be just or unjust from the true viewpoint. Gather your babies to your heart. Cultivate love and patience. Wait. Treat them from within but hesitate at outside treatment. Ever and ever ask yourself the question, "How did I think and feel at their age?"—Mrs. I. A., West Union, Iowa.

A final word is this sensible thought from M. H. R., Elk City, Okla.: "Women of today are filled with a restless longing for something beyond their reach, and this they term 'ambition.' Every day we find duplicates of the women pictured in the story. 'At the Knees of the Gods.' Women dissatisfied with their station in life—their home life. The woman who has been denied the happiness of motherhood looks longingly into the home of happy children, while the mother of romping boys and girls envies the 'free' woman, as she passes along the street. One mother of four wishes she could teach school. Think of it! What chances she has for teaching. Teaching not only common subjects, but problems of life. This same mother perhaps allows her children to be ill-mannered and to plant seeds of disagreement and strife. Take notice, mothers, all the seeds sown are ones that will produce love of home and love of nature. Not one of these children would you willingly give up, so enjoy them now, for, if they are not taken away from you they will soon go into homes of their own. Enjoy them—live with them—live in their world—live in the present, not some future day, when you expect some greater happiness, for when that day comes the longed for happiness is not what is expected, and disappointment is the result."



When Your Baby Fails to Gain

and gradually loses weight, it is then that wise mothers seek a change of food which will be safe to give and will be sure to nourish thoroughly.

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HENRI NESTLÉ
66 Chambers St.
New York



Traveling Conveniences for the Honeymoon

By Anne L. Gorman

FOR the trunk or traveling satchel it is a great convenience to have suitable bags and cases into which necessary articles may be placed, to be found at a moment's notice. Not only does each proclaim by its appearance just

for segregating the handkerchiefs from the other soiled clothes.

A slipper case to match is next. This is a double case, in which two pairs of slippers may be carried, one in each side of the case. It is made of a strip of tan linen thirteen inches wide with a small hem on each short end. The linen is folded to form a pocket eight and one-half inches deep; the second pocket is same size formed by the hems just meeting. The embroidery is done in white wash floss. Ribbons may be added to any or all of these cases so that when filled and tied securely nothing will fall out.

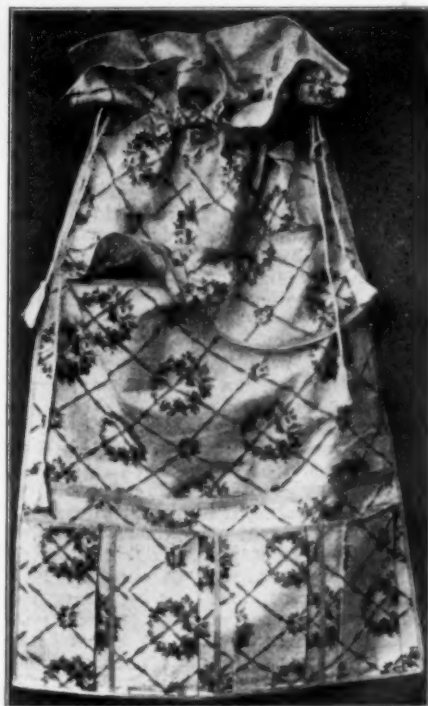


FOR CLEAN AND SOILED HANDKERCHIEFS

what is inside it, but the articles are all smooth and in good shape when taken out for use. A handkerchief case is a necessity in either trunk or bag, for without it these small articles will be scattered among the other contents, and it is next to impossible to find even one.

The case pictured is ten inches square and made of tan linen; an excellent material to withstand handling and the dust of travel. There is a small hem on one short end of the linen, which is folded up to form a single bag ten inches square; the remaining ten inches forms the turn-over flap. If embroidered by hand, sufficient margin should be left all around the outside for working the scallop. The word "Handkerchiefs" is embroidered in script and a spray of narcissus is grouped daintily below.

A bag of the same material, tan linen, accompanies this for soiled handkerchiefs. The bag is eighteen inches long and twelve inches wide, finished size. The top is simply turned over in half an inch hem. Two inches below is a casing through which is run a draw-tape. This bag is convenient



A UTILITY BAG

A case for rubbers is similarly constructed excepting that it is a single case. It is the same width as the slipper case, thirteen inches, but twenty and one-half inches long. A hem is on one end only, then the linen is folded six and one-half inches for the pocket. The remainder is for the embroidered flap. This case should have a lining of rubber or oilcloth. All these cases launder splendidly, so that if they become rumpled or soiled their beauty is in no way impaired, for they reappear like new. They may be embroidered at home, but they can also be purchased entirely finished. Some embroidered by machine are almost duplicates of hand-made ones; the newer machines doing this work in almost exact imitation. The machine-made cases are, of course, very much lower in price.

A utility bag for the trunk which may also be hung in the room without disturbing the contents, is the double laundry bag. This is made from an attractive flowered cretonne, two pieces each one yard long and twenty-two inches wide. The top is faced five and one-half inches deep with pink saten, and stitched for the double draw cords. The shoe pocket is nine



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inches deep, bound on the top with pink and laid in four box pleats, each pocket being twelve inches and divided by a pink strip. Above this is a deep pocket twelve and one-half inches, bound on the top, with a flat binding on the bottom. The flap for this curves at the center where it is four inches deep and at the outer curves six inches. The full-length bag at the back is for soiled clothes, the large pocket for shirt waists or special pieces, and the lower pockets for shoes. Any of these articles may be purchased ready made.

One of the greatest comforts for train or boat is the traveler's apron. It is made of a heavy tan material like duck or galatea. The upper pockets are for soap, toothbrush and sponge. This long pocket is lined double with rubber or oilcloth to form a complete extra pocket. The lower



THE TRAVELER'S APRON

section extends all across the bottom of the apron. At one side it is slashed and bound to make an extra pocket for powder. This and the top binding are put on before the section is applied. A binding extends all around the apron. In the lavatory of a sleeping-car there are so few facilities for dressing, that the greatest comfort will be found with this. Over the dressing gown the apron is secured around the waist, and as each toilette article is needed it is taken out, then replaced in its proper pocket. When finished the apron is folded over, then rolled up and put into the traveling bag.

Say, Children

By R. C. Gano

Don't kill every little bug you chance to see.

No!

Say

To the pretty little bug, in a most friendly little way,

"Howdy - do, you little varmint! Howdy-do!"

"What variety of bug are you?"

Maybe p'raps the little bug will answer "Thanks!"

"I'm—"

"Well,

"I'm a so-and-so bug. I'd have thought that you could tell.

"Howdy - do, you little varmint! Howdy-do!"

"What variety of bug are you?"

Artist—Don't you think I have painted those angels' wings well, old man?

Aviator—Oh, yes—but, say, they ain't practical.—Fun.



The Charm of a Smile

**No
Matter
How—**

beautiful the face is in repose, the animation of a brilliant smile adds irresistible charm.

Even the plain woman with fine teeth fascinates by her smile.

Too many women fear to smile because a misdirected care of the teeth has robbed them of their greatest claim to beauty.

Habitual Dr. Lyon's users smile because

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PERFECT**

Tooth Powder

prepared for almost half a century by a doctor of dental surgery, keeps the teeth beautiful by keeping them in a state of perfect soundness and cleanliness.

Dr. Lyon's is not a preparation which can injure the tooth enamel, but a soft velvety powder which cleans and polishes the teeth by gentle friction, the only safe way.

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Don't pare it, for paring often causes infection. And it merely takes off the top layer.

Don't use petty, unscientific treatments. Such things bring only brief relief, and the corn goes on forever.

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B protects the corn, stopping the pain at once.
C wraps around the toe. It is narrowed to be comfortable.
D is rubber adhesive to fasten the plaster on.

Blue-jay Corn Plasters

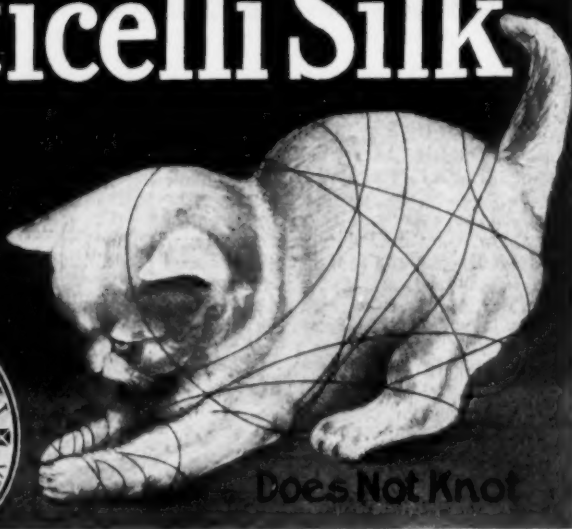
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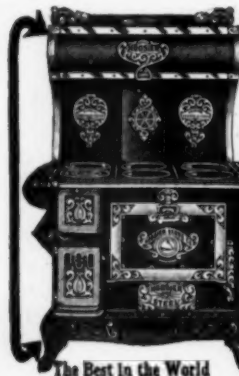
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The Home Makers and What They Did

(Continued from page 16)

corner of the kitchen, Dick, with the quince tree hanging over it."

"Let's go inside," he suggested, "and look around."

He fitted the worn key into the lock, and they entered. The hallway was narrow. A small staircase climbed up against the wall. Many of its spindles were gone, but the few remaining ones were of excellent design. The walls were not papered, and deep cracks traced along them like the tributaries of a river on a map.

To the left the door swung open into a living-room of ample proportions, running along the entire width of the house. Of windows there were plenty. The builder of that house had evidently loved sunlight. The fireplace was like a big cavern. Funny little cupboards were built in around it, where the house frau had undoubtedly kept her good man's ale and tobacco, and small wood shelves ran horizontally along one side of the chimney. A crane hung over the logs that lay there, and from it dangled a black iron pot. The bottom was burned quite through.

"Evidently they have had enough to eat here," he said, examining it. "I say, Helen, it does sort of look like home, doesn't it?" She was busy figuring out a motto cut over the door sill.

"I am not high enough to see it plainly. What does it say?" He read slowly:

"MOREOVER I WILL MAKE A COVENANT OF
PEACE WITH THEM."

ACROSS the hall were two rooms. The front one had apparently been the bed chamber. Its little paned windows looked out invitingly on the garden. The door between that and the dining-room, was of boards braced together, matching one like it at the far end. They stepped inside the back room. It was such a room as one might have called the Keeping Room. Even without any furniture a gentle friendliness pervaded it. The windows were grouped together, showing a pretense to the English latticed ones. There was a deep sill.

"We will have bowls of daffodils and Chinese lilies there, and my sewing basket and a bird in a rush cage. I'm simply crazy for one, but I never had any place to put it before."

He smiled indulgently. "Look!" he said. "Look at this odd little cupboard to one side of the mantel. And the Dutch-like ovens underneath!" He was growing enthusiastic. He fairly swung out into the kitchen. It was a small, oblong, shed-like place with one tiny window, a board sink and a pump. He raised the handle up and down. A stream of iron water gushed forth. More pressure showed the water to be deliciously clear and cool. They made scoops of their hands like two children. "Here's to home," she proposed solemnly.

He caught her in his arms. "If you really want it, dear, I'll buy it for you. Let's get right down to business. Smith said he would sell it with the five acres for two thousand dollars, to be paid in monthly installments of thirty-five dollars for the first year, and forty a month after that. Just the same as rent, you know. He won't make any improvements except to put it in water tight condition. You

The Home Makers and What They Did

(Continued from page 92)

wouldn't have any of the conveniences that you would have in town, but I'd haul the water for you if the pump went dry or anything. And I don't believe there'd be any mice around to bother you, as the place hasn't been occupied for some time. Let's go down cellar and upstairs."

They found the cellar in surprisingly good condition. A small furnace stood in the middle of it, a pipe leading upward to each room.

"Looks kind of civilized, doesn't it?"

"It looks kind of too nice for anything," she answered.

They discovered cool earth-banked bins with wooden shelves along them. "For pies and preserves and pickles," she said with housewifely instinct. "And we'll be able to keep barrels of apples and potatoes here right along, and to save ice. The old timers knew how to do it, when it came to cellars, didn't they?"

LATER they explored the rooms on the second floor. There were three small dormer ones. The roof in its long, low sloping, had cut off much space. "They're about the size of summer houses, and I'm going to make them into bowers. Won't it be fun!" Her eyes shone delightedly.

"Let us sit down now," he suggested, "and do some figuring. I've five hundred dollars in bank, but we want to be prudent, and save two hundred of it for a nest egg. I'm going to put by a little bit every month for you, so you'll have something back of you if anything happens to me." He took out his note book. "Now with three hundred dollars, how would you go about it? Which rooms would you furnish first?" She thought for a few minutes.

"I think," she said deliberately, "the kitchen, dining-room and bedroom. We could let the long room across the hall go for awhile. First of all, beginning with the kitchen, I would want blue and white oilcloth, 12 yards of it two yards wide, at 29 cents a yard. We don't need a coal stove as we have the furnace, and there is no need of a hot water boiler as there is no bathroom to supply, so I am going to get one of those blue flame three-burner oil stoves. They cost \$9.24, and a double-decker oven is \$2. A good copper wash boiler will be \$3.50. We can heat water for baths in that, and we will get one of those collapsible, rubber English tubs that can be folded up and kept in the closet. I don't know just their price, but put down \$10. I am going to get most of the kitchen utensils at the ten-cent store.

"We will need, incidentally, a screw driver, a can opener, a cork screw, one small paring knife, one apple corer, tray for knives, an iron stand, one iron holder, one tin pail, one small bucket, one scrub brush, one sink brush, one soap shaker, one frying-pan, one tin-dripper, one dish mop, one sieve, one collander, one nutmeg grater, one large grater and three pie dishes. One deep pudding dish, one tea kettle, three bread pans, one muffin pan, one cup measure, one broad board, three tin quart cooking pots with covers, one soap dish, one deep pail and cover for the waste scraps. We will have to keep chickens to dispose of the left-overs.



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3010 North American Bldg., Chicago, Ill.

The Home Makers and What They Did

(Continued from page 93)

"Also, from a hardware store, half a dozen plated knives and forks, half a dozen desert spoons and a dozen tea spoons, which will be \$3. A good French bread knife 80 cents, one carving set \$2.50, one bread box 50 cents, two bins for sugar and flour 40 cents each. The cereals, such as rice, coffee, tea, dry beans, tapioca can be kept in square preserving jars. They are ten cents each. Suppose you put down eight of them. One coffee percolator \$2.50. One waffle iron 90 cents, three flat irons at 35 cents each, an ironing-board 50 cents, glass ice-cream freezer \$1, a food chopper \$1.50 and a washing machine \$10. It saves wear and tear of the clothes, besides consuming half the time and labor. Also we will need one glass washboard costing 50 cents.

"How much does it all come to?" she ventured, "adding \$2 for china dishes at the ten-cent store, \$25 for dining-room furniture—enough to start with, and say \$75 for the sleeping-room?"

"\$160.32," he replied. "But, my dear, how on earth do you know the cost of all those things?"

"Why, Dick," she confessed, "I used to pretend I had a little home that I bought things for, and I would make out lists and go around and price them."

He looked at her thoughtfully. "I'll see Smith tomorrow, and if he will make it habitable, we'll buy it, Helen, and after that, we can figure out about the carpets, rugs, decorations and other furniture."

Again the worn key was turned in the outer door, and they retraced their steps down the path to the gate. She buried her face in the lilacs as she passed, and breaking off a spray, waved back a kiss with it to the old gray house.

Next month Mrs. Sheffield will take up and clearly describe the second stage of furnishing and decorating the new home.

Object of Envy

A deep sigh of sorrow broke from the lips of little Freddie.

"I wish," he said plaintively—"I wish I wuz Billy Smith!"

His mother was astonished—shocked.

"Why, Freddie?" she asked. "Billy Smith has none of the nice things you have. He doesn't get any pocket money, and he isn't as big as you, and he's not nearly so strong. His father never buys him presents, or—"

"Yes; I know all about that," said Freddie. "But—"

"And then look what a nice home you have, and nice books, and you never have to go out when it's cold and wet to carry papers, and—"

"Yes, I know that," said Freddie irritably, annoyed at his mother's strange lack of sympathy and understanding. "But, Billy kin wiggle his ears.—Answers.

In Boston

"Waiter!" called the guest who had changed his mind. "Waiter!"

"Yessir?" replied the waiter, rushing back to the table.

"Make that chop a steak, will you?"

"Excuse me, sir," answered the waiter,

"I am a waiter, not a magician."—Fun.

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A beautifully matched three-piece outfit just like the woman has on. Latest plaited all-wool black or navy Panama skirt: satin embroidery outline. High waist effect. Hand embroidered white linen waist, with pearl linked military soft collar. Black embroidered flounce petticoat. Send us only \$1.00 down and \$5c a month until paid for. Total price, \$5.95. No. G550.



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1912 Style Books Free

All the leading Fall styles are pictured in this book No. 28. Every new idea in women's wearing apparel is shown. In this splendid style book you get the same superb designs found in the metropolitan centers. Ask also for our big catalog of Men's Made-to-Measure Clothes, No. 56. Send a postal or letter for either today. **ELMER RICHARDS CO., Desk 2067, 35th St., Chicago**

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My Trials and Triumphs in Grand Opera

(Continued from page 9)

them, by means of the aforesaid American grit!

I think that almost everyone agrees that the only means of overcoming these conditions is to popularize grand opera in the United States, and eventually cause opera to be given for at least a few weeks in the year in every good-sized town in the country, as it is done in Europe. And, outside the largest cities, the prices charged should be according to the ordinary theater schedule.

The first step would be, no doubt, to produce at least a number of the operas in English. By English I mean English which can be understood, not the kind which might just as well be French or Italian. We should demand in the United States, as they do in France, that perfect diction in singing which is as intelligible as the spoken word. I am sure that when the voice is correctly produced it is quite as easy to sing in English as in any other language, and the majority of those who claim English is an impossible language for the voice sing it badly. There are plenty of American and English singers who are willing to sing opera in English if they can be provided with good translations or with good original English librettos. But, unfortunately, the majority of existing English translations of the operas are undeniably bad.

Of course, one must admit that it has taken years to bring about the present operative conditions abroad, so we cannot expect to accomplish too quickly a popularization of opera in our own country. Still, we have occasionally seen how things can be accomplished there is an incredibly short time, and when one stops to think that it might be the means of providing a livelihood for many Americans it seems to me that the idea is quite worthy of serious consideration from an economical as well as artistic viewpoint

Martyred Missionaries

One of the saddest phases of the revolution in China is the case of the martyred missionaries who fell at their posts in the ancient province of Shensi. News of their death was received by cable briefly and announced in the *Christian Herald*. But the details of the event have just come to hand. Shensi has always been considered a loyal province, and during the Boxer troubles its capital, Sianfu, was the chosen refuge of the court when it fled from Peking. But the revolutionary sentiment, which seems to have penetrated to the heart of China, transformed the usually docile population of the province into bitter enemies of the reigning government.

Large bodies of armed revolutionists appeared at Sianfu, and under skillful leaders an attack was made on the Manchus. There are reports that in the terrible slaughter that followed eight thousand Manchus, including many officials, perished. It is understood that a considerable portion of the imperial troops deserted to the rebel ranks. There was much looting and the slaughter of natives was indiscriminate. In one of the mission schools a number of little Chinese children were slain, being mistaken for Manchus by reason of their feet not having been bound, as is customary with girls in China.

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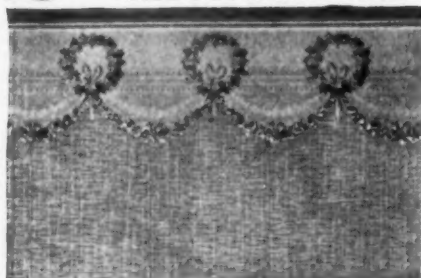
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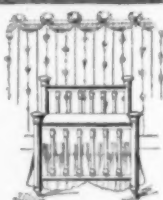
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Sunshine Lamp Co., 154 Factory Bldg., Kansas City, Mo.

MRS. SIMPKINS NÉE MRS. SMITH

(Continued from page 11)

Mr. Simpkins. You know that as well as I do."

The daughter was frankly startled. "But I've never judged you for marrying again, mother. I think it's a very good thing."

Thereupon Mrs. Simpkins *did* burst into tears, "Jennie, *don't* be sarcastic. Not tonight. Not when I've just got home from a wedding trip—" (getting out her pocket-handkerchief and burying her face in it)—"you don't know anything about a wedding-trip, my child, and I'm sure I don't know now whether to hope that you ever will or that you never will, but, oh, my dear girl! there's something about a man just married that makes him feel its affection to use his wife's hair-brush and rummage in her bureau, and you know how I hate my things mussed up. I've been through so much,—so much." (Violent sobs)—"Of course I love him, but oh, don't be sarcastic—not tonight."

Jane was deeply troubled,—"*I didn't* mean to be sarcastic, mother. I'm so sorry—so sorry!"

"I know you are, my dear, I know you are. You see, my child, there's something about a woman just home from her wedding trip that makes her sensitive to any kind of references to her husband. I'd forgotten that. I'd forgotten so much. Oh, Jennie, love, I beg and pray you'll never know all I'd forgotten."—more sobs.

Jane was silent, appalled. Mrs. Simpkins began to rally slightly. "But I musn't depress you. Young people have a right to be gay. And of course you know that I love Mr. Simpkins, of course there's no doubt about *that*. A good woman always loves her husband and I love mine." She clasped her daughter's hand closer and shook her head sadly. "And I've got to keep on loving him too," she added mournfully, "for a man, up to the last day he lives, can always change his will." There she choked.

"You're very tired, mother; don't you think you'd better go to bed?" Jane's voice was very tender and sympathetic.

"Oh, *don't*. I simply can't. You don't know what it is to go to sleep with a man who likes to repeat poetry after the candle's out. That's the worst about men, you're so unprepared for their peculiarities when you marry them. A woman's peculiarities show on the surface, but a man keeps all his for his wife. How could I guess that Mr. Simpkins was fond of poetry? You know *I* never was fond of poetry. Why, he knows Hiawatha by heart. Its his favorite poem. The last thing I hear nights is Puk Puk the Pewit, and how something was something by the wayside and was the same thing by the river and then goes on and tells all the other places where the thing was still the same thing. Oh, my goodness me!"

Jane knew not what to say. The sands in life's hour glass seemed whirling kaleidoscope-like about her. This—this—she had never expected. Involuntarily a heavy sigh rose to her lips. Her mother started. "Jennie, it's you that are tired! How thoughtless I am. And you with that new broken leg. I must leave you to sleep. Even with your leg you can sleep. That's the difference between a leg and a husband." She rose to her feet. "Don't think

that I'm not happy, my dear—I am happy, only, oh, Heavens, I hope I won't have too much of that stuff to listen to tonight. The worst of it is he thinks I like it. It's the having to pretend you like what you don't like a bit, that's the hardest thing about being married. Your father used to sing, he could sing anything—even things he couldn't sing at all. That's so like a man."

"Mother, dear," said her daughter, ever so gently, it seemed to her that some word of solace must be spoken before they parted; "mother, dear, it's just the journey and the getting back and my accident. Things will look very different tomorrow."

"Yes, I know. That would be all very well if I could get a good sleep in between. But Mr. Simpkins lights the lamp in the night and reads and, you know, I never could stand a light in the room."

"Can't you have a screen?"

"A screen?—a screen up the middle of a bed? You don't know how impossible it is to ever fix anything comfortable after you're married. You just have to love your husband and pray to God and let everything else go. Because everything else is hopeless."

"We'll talk tomorrow, mother."

"Yes, my dear, and now you must get to sleep at once. Julia 'll be right here if you want her. I'm *so* glad you aren't going to leave me right off. I love you dearly, my child." There was a fresh sob in Mrs. Simpkins' throat as she leaned over the bed to give a good-night kiss. "If I wasn't just married, I'd tend you myself, dear, you know, I would. Don't think I'm blue, and remember that you know that I had to do it. There was just no two ways about it. When the bank failed there was only Mr. Simpkins. It's an awful thing to think how little banks weigh the consequences when they fail. I think when they take up the census the collectors ought to ask every married woman, 'Did any bank fail just before you were married?' Not but what I love Mr. Simpkins. You know that I love him. Well, good-night, my dear; good-night, my child, good-night. Oh, my darling, *good-night*."

Then the newly wedded wife went downstairs and her daughter began a long night of restless pain and puzzle, for, although she had decided never to marry, Jane was nevertheless sadly perturbed over the evident failure of her mother's hopes. In vain she told herself that things would look brighter by daylight, there were too many hard hours before daylight for that to bring much cheer.

"I shan't be able to go to the city for several weeks now, I'm afraid," Jane sighed the next morning. The day after a bone-breaking is never hilarious for a patient even if it is not supplemented by a mother just home from her honeymoon, and with her new husband hanging extremely heavy on her hands. But Mrs. Simpkins was not to be depressed by any view of any affairs other than her own. "No, my dear," bustling cheerfully around the room in a busy effort to be needed, "certainly not. You won't be able to go for weeks—maybe months now. But, although I don't want to interfere with what you're going to do even if I can't under-

Mrs. Simpkins née Mrs. Smith

(Continued from page 96)

stand it, I am so glad you can stay here a little while with me. Julia'll be going next week and then I'd be left with just Anna Maria Crishem and Mr. Clinch—and Mr. Simpkins, of course. And this is such a large house. Our house was just the right size, but this is such a large house, and I'm so glad you're going to help fill it. Don't talk about when you can go. Don't make me think of it. Let me get all the happiness I can out of your broken leg and don't keep holding it before me that it'll be well some time. I don't see how I'll ever stand your getting well and going off—how can I live without you or Julia! Oh, why did that bank have to fail and we have to all be parted! I declare, it seems awful. You didn't want to marry and I'd been married once and so, even without Julia, we could have lived just so quiet and happy."

"It's no use thinking of all that now, mother."

"No, of course not. I only need look out of that window and see Mr. Simpkins down there punching holes in the grass with his cane to know it's no use thinking of that now. Of course, I love Mr. Simpkins, but he's such a meditative man. You've no idea. Why, you ought to see him with a clean collar mornings! When he takes it up he looks at all the corners and buttonholes, and tries the top and bottom with his thumb, and then, after he's carefully read who made it and the size, he puts it on. I suppose it shows a careful disposition, but it's very hard on a wife that wants the bureau to do her hair. Oh, he's such a meditative man! I declare, I never saw such a man; why, he reads the back and front of all his street-car transfers. He considers everything."

"He's a very good man, mother."

"Of course, he's a good man, you don't suppose I don't know a good man when I see one—do you? I ought to—I've married two. But there's something about marrying a good man as makes you wonder if most women haven't more sense when they marry bad ones. I've begun to feel that maybe the women that marry bad men have more to say for themselves than we think. There's something brisk about bad men and they can always amuse themselves. Mr. Simpkins always says, 'What do you want to do?' You get so tired having a husband who never wants to do anything unless you want to do it."

JANE turned her face on her pillow and looked earnestly at her mother, "I wonder if there are any really happy married women?" she said, and her voice had the echo of a little wail.

Mrs. Simpkins started. "What do you mean? I'm happy."

"Are you really, mother?"

"Why, of course, I'm always happy. I'm happy by nature. If the bank hadn't failed I'd have been happier, but there's nothing strange in that, for I guess there never was anyone who ever had a bank that wasn't happier before it failed. But I love my husband. I loved your father, too. I'm of a most affectionate nature. Oh, Heavens, there's Mr. Simpkins waving his cane. Now whatever did possess me to look out of the window just then? He's such an observing man."

"I suppose you must go to him?"

"Yes, of course, I must. I don't want to, but I must." Then she scurried away

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MRS. SIMPKINS NÉE MRS. SMITH

(Continued from page 97)

and her daughter was very quiet, thinking.

When Thanksgiving arrived Jane was sitting up. There had been time to think of her mother's views and her mother's problem. Mrs. Simpkins' problem was lively and variegated in the extreme, having its meaning, too, and presenting the aspect of an interesting study, interesting yet decidedly less tragic than had at first been feared by her only child.

"I do hope you'll be able to make something out of your life, my child," said Mrs. Simpkins, one noon, resting from cleaning the china closet with Anna Maria Crishem. "I can begin to see that I've never really made what I should out of mine. You're really quite a deep character and I begin to see that even not getting married shows more brains than I used to think. You see in my day the idea was to use all your brains to get married. It's different now. And I was really quite talented; you wouldn't think it, maybe, but really I was. I might have had all sorts of great things in me if I hadn't married. Of course, if nobody got married just because they might be going to turn out great, the world would soon come to a standstill; and yet do you know, sometimes when Mr. Simpkins is looking at the soles of his shoes and then jerking all the buttons to see if they're on firm and solid, before he puts them on, I really wonder if I mightn't have had a bigger chance alone. You can do such a lot of things alone. I really think it gives a bigger chance, I really do."

"It isn't exactly that, mother, dear," said Jane; "it isn't that women want bigger chances in the world these days, it's that the world and the chances need bigger women."

MRS. SIMPKINS shook her head.

"When you turn a sentence other end to like that, it never gives me any kind of idea except that I feel a little dizzy. Perhaps you're right though, anyhow I never go against what I can't understand. But I don't know what it is—somehow I feel I've missed something. Of course, I love Mr. Simpkins, he's a good man, and yet I'm very glad I married him instead of you; he'd have cramped you so, my dear, he's a very cramping man. A man that lays his head one one side like that never had any idea that there can be another side in the whole wide world. I don't think, he'd ever have understood you, a really good man like that has got so little to go by in understanding women. They think they know so much and there's no kind of man who knows so little as a man who thinks he knows so much."

"But, mother—"

"Don't try to tell me anything, my dear. I've just been married for the second time and you can't tell me anything about anything now. You may talk or you may keep still, but it's all the same—a married woman always knows everything. Why, she can tell another marriage right from the start. Mrs. Crail says years and years ago she saw Mr. Simpkins posting a letter for me one day when it was raining, and I didn't want to shut up my umbrella to go into the post-office, and she said to her husband, that night, 'You mark my words, Mrs. Simpkins 'll

die some day, and when she does Mr. Simpkins 'll marry Mrs. Smith.' Oh, dear, I wish she'd told me instead but, there, I don't suppose it would have helped any. I only know that after this if I see any girl going to get married, if I get a chance at her alone, I shall tell her to think twice before she does it. I don't know much, but I do know that there's something about being married to an ordinary man that makes you say about two hundred million times after it's over, 'Why didn't I think twice before I did this?' I told Julia that before she was married. I talked very freely with Julia. But it's never any use—a girl always feels so sure. And how are you to know how peculiar a man is until you come to live with him? Mr. Simpkins is so very peculiar, but I might live with him in the same town all my life and I'd never know it unless I married him. Of course, I love him, but he is peculiar, he's always rubbing his finger on the furniture and then looking at it to see if I've dusted thoroughly. Now, no matter how much you love a man it makes you mad to see your dusting doubted."

Jane rarely ever contradicted her mother, and she did not contradict her now. Mrs. Simpkins rose to go. "Goodness, to think how I've changed! I'm getting to feel so different over marriage—this last marriage seems to have altered all my views. Mr. Simpkins upset my workbasket before breakfast this morning, and when I asked him what he was trying to do he said he was looking for his toothbrush. Looking for his toothbrush! The worst thing about being married to a man is he thinks anything's a good enough excuse for anything."

"Do you think he really heard what you said mother?"

"I don't know. I don't know anything about anything any more. But I know that if I wasn't his wife he couldn't get out of a difficulty with a toothbrush. I know that. Whenever I think of the bank I can't see why it had to fail. We were so comfortable, you and me—so happy—and now look at us!"

The daughter hardly knew what to say. The feminine unrest of the age seemed to have driven its iron even into that hitherto spongelike content of the whildom Mrs. Smith. A little trembling flush rose on her cheeks.

"Mother," she said, speaking almost as if against her will, "there must be a way to marry and be happy. There *must* be."

Mrs. Simpkins started slightly, looking especially blank; then she rallied quickly and said, "Well, it must be a very new way then, my child, for the old way you can't be a bit sure about. I've found that out. But I love Mr. Simpkins, my dear . . . if, oh, if your stepfather were just not such a meditative man."

"I want some collars for my husband," said a lady in a department store, "but I am afraid I have forgotten the size."

"Thirteen and a half, ma'am?" suggested the clerk.

"That's it. How on earth did you know?"

"Gentlemen who let their wives buy their collars for 'em are almost always about that size, ma'am," explained the observant clerk.



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A Topsy-Turvy Party

By Patten Beard



ANY day in the calendar is em-
inently appropriate for giving
a Topsy-Turvy Party. Begin
by sending out the invitations
which are to be written in
Topsy-Turvy language, of
course.

To accomplish the writing
of these, you will need a sheet
of tissue or tracing paper the
size of your note paper. Write your invi-
tation upon the tracing paper in pencil
something like this: "Please come over
to my house on the afternoon of such-and-
such a day and have some fun. This letter
is not a joke. It is an invitation to a
Topsy-Turvy Party."

After this, turn your tracing paper
down upon the sheet of note paper and
trace the invitation "wrong side out." Out-
line the tracing upon the note paper in
ink and you will have accomplished your
topsy-turvy invitation that can be read
only by holding its face up to a mirror.

Of course, you will want to plan for
as many good, seasonable jokes as you can
think up.

Instead of holding the party in the
living-room, have it, if possible, in the
kitchen.

The game which you are to play will
have also to be made before your guests
come. You can explain that it is a game
called Topsy-Turvy.

You will need to make this game your-
self out of bristol board. Buy two sheets
of white or colored cardboard, not too
heavy to cut with ordinary scissors.
Measure off upon the paper fifty cards.
These should be the usual playing-card
size.

Divide the packs into halves. Take
your tracing-paper and write in large let-
ters upon it the word "Topsy." After
turning over this tracing-paper so that its
writing comes "wrong side," copy it upon
half your cards. Upon the other half, in a
similar way, trace its companion word
"Turvy."

Five players may use one pack of cards.
If you wish to play with a larger number,
divide your game-cards so that there shall
be ten to each player. The game may be
arranged in tables of threes with card
packs of thirty-cards each, if you prefer.

All cards should be well shuffled to
start. Next, they should be dealt out, one
at a time, face downward to the players.

The players play at the same instant
turning face over the top card on their pile.
They may not examine their cards.

Where two cards are seen to be mated,
the first player to call out the name of his
opponent's card gets his opponent's dis-
carded pile of cards.

Where both players speak at once, play
is continued without giving the disputed
packs to either.

Other players, noticing the mated cards
must call out the combined word "topsy-
turvy." In this case, they gain both packs
of discarded cards from the two players.

The one to gain all the cards wins the
game. All other players may be presented
with "booby" cards which are tied with
bright ribbons and labeled "Booby!"

It goes quite without saying that as
guests take their wraps to go home, they
should find them pinned unexpectedly to
the furniture and have considerable dif-
ficulty in getting into coat sleeves.



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ADAMS, MASS.

TUB PROOF AND SUN PROOF

HER FACE WAS HER FORTUNE

(Continued from page 19)

"Shall we say this afternoon at five?" "Certainly, if that suits you. Good-bye, Mr. Sherwin." For the life of her, Lovely could not keep a coquettish inflection out of her voice as she said the last words, and it was doubtless this that caused Mr. Sherwin to reply, "Good-bye—Martha."

At five o'clock, Lovely was again at the telephone. It had assumed the nature of a game, and Lovely was eager for the next development. Moreover she was determined afresh to assume the role of an intellectual woman without a trace of frivolity in her nature.

"I have looked up the matter," Mr. Sherwin informed her, and I find it is rather a difficult thing to find out. Can you give me a little more time for it?"

"Yes; my paper doesn't have to be done until day after tomorrow. Thank you and good-bye."

"Oh, wait a minute. Is there not perhaps some other question you would like to ask?"

As Lovely had no intention of concluding the conversation just then, anyway, she welcomed this proposition. "Why, yes," she said, "there is another. But I fear I impose on your time and your good nature."

"Not at all. I'm interested. What is it?"

AGAIN Lovely was caught napping, for she had not thought of another question, but equal to the occasion, she said quickly, "Yes, I want very much to know if Omar Khayyam was a suffragist. That is, I mean, was he in favor of the movement?"

"That question proves how deeply you have studied the subject," was the appreciative rejoinder. "And, as I need not tell you, that, too, will require some study before I can answer you. May I call you up tomorrow?"

"No, I'll call you up tomorrow, at this time."

"Oh, I think I can know the answer you want before that. Can you not call me up this evening?"

"But I am dining out, and I shall not be home until nearly midnight."

"Very well; call me up at midnight, on your return. It is really a better time, as the lines are not busy then."

"Very well, I will; good-bye." And Lovely hung up the receiver abruptly, as if afraid of further conversation.

It was almost twelve when she returned from the dinner, and she went straight to the telephone. Her dinner gown of pale-blue chiffon fell away from her soft baby-like shoulders, and the exquisite beauty of her face, was enhanced by the excitement of the occasion. With dancing eyes and smiling lips she addressed the telephone, but this Mr. Sherwin could not see, and the voice that met his ear was especially monotonous and uninflected. This was always the case at the beginning of their conversations, though Lovely unconsciously forgot her role, and as the talk progressed, fell more and more into her own natural tones.

"I must apologize for disappointing you," Mr. Sherwin began, "but I have not yet been able to learn positively Omar's view on the suffrage. And, by the way, what are your own?"

LOVELY was caught off her guard, for she was not in favor of the Suffrage, and she exclaimed, "Oh, I'm not a Suffragist!" And no sooner had she spoken the words, than she realized her mistake. For surely the intellectual person she was trying to appear would favor the Suffrage. So she immediately followed up her former assertion with the sudden declaration, "I'm a Suffragette!" and her peal of ringing laughter that accompanied the words, though involuntary, was so unlike her conversation that Mr. Sherwin's curiosity rose by rapid degrees.

"You don't laugh like a Suffragette," he exclaimed. "I must know who you are!"

"You never shall," came in sepulchral tones, for Lovely feared she had spoiled her program.

"But at least send me your photograph. Will you do that?"

"Yes, I'll send it tomorrow, if you will promise not to show it to anyone, or take any steps to discover who I am."

"That's a hard promise to make."

"Good-bye," said Lovely, in icy tones.

"Oh, wait a minute; don't go; I promise."

"Then there is nothing more to be said. I will keep my promise, and you must keep yours. Good-night."

When Lovely hung up the receiver, there was, of course, no way for Mr. Sherwin to resume the conversation. But the next day he received a parcel containing three photographs. One was that of an actress, who, though refined and quiet-looking, was distinctly posed for the public eye. The second was a charming, beautiful girl, and incidentally was Lovely herself, though it by no means did her justice. The third was a plain but pleasant-faced young woman whose features bore unmistakably the stamp of intellectuality and love of learning.

The telephone conversation that night, which had now become a regular habit, was entirely about the three photographs.

"Which is yourself?" asked Mr. Sherwin, casually, as if he expected the question to be answered.

"Which do you think?" returned Lovely, as, of course, she would.

"I haven't a doubt in the matter. The picture of the actress is certainly not you. The girl with the beautiful face is not you, either. But the other picture, which so well portrays your thoughtful mind and high order of intellect is, I doubt not, a speaking likeness of Martha, who favors me with these conversations."

"Would you like me better if I were either of the other two pictures?"

"Indeed, I should not! What is mere beauty compared to the light of the soul that shines from the eyes of this Martha in the picture? How I wish I could see you! I have never seen a pictured face that impressed me as this photograph does. The pure clear line of the brow, the high, thoughtful forehead, and the strength of mind and character shown in the turn of the chin, all betoken a splendid woman."

Lovely looked at the telephone, aghast. The picture she had sent him was one of her old school teachers, and was positively the plainest face she could find among the photographs in her possession. And now



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Her Face Was Her Fortune

(Continued from page 100)

to have it complimented, and even preferred to the picture of her own face was too much!

"Thank you," she said, and tried to make her voice sound sincere. "You are very complimentary. Yes, of course, I have intellect, and, of course, I should not care to possess mere beauty. Indeed, I think that pretty-faced girl I sent you is positively inane looking. Don't you?"

"Yes, I do. A doll face, not worth glancing at twice."

"What!"

"As I was saying, I quite agree with you. More beauty is apt to connote a vain, selfish character."

"Oh, I don't believe that pretty girl is vain and selfish."

"Yes, I'm sure she is. Such perfection of feature, such exquisite and dainty contours, such wonderful eyes and chin, must mean the complacent conceit resulting from inevitable flattery. Now you, my dear Miss Martha, have the true soul light of simple sincerity shining from your eyes, and your plain, honest face can never bring you the compliments and flattery that so often produce a spoiled beauty."

WELL, Lovely didn't like it a bit! After her desperate effort to be admired for her intellectuality, and not for her pretty face, she was totally dissatisfied with the result. And so annoyed was she that she felt totally unequal to carrying on the farce.

"Good-night, Mr. Sherwin," she said abruptly, and hung up the receiver.

With clouds on her pretty brow she sat for a moment thinking it over, when the telephone bell rang.

"Is this Miss Fairchild?" asked a voice, as she held the receiver to her ear.

"Yes."

"Miss Lovely Fairchild?"

"Yes; who is this speaking?"

"This is Schuyler Sherwin. Pardon me for introducing myself. We have never met, but as we are to meet tomorrow night at Mrs. Kendall's dinner, I took the liberty of speaking to you tonight. I want to learn whether you're interested in knowing the habits of the modern Aztecs regarding the consumption of snails."

"Why, no, Mr. Sherwin. I have no interests in such subjects. I'm rather frivolous minded and not at all given to intellectual research."

"Thank Heaven for that! I have been bothered to death lately by a high-browed person named Martha, who is most unpleasantly intellectual. And another thing, Miss Fairchild, I want to confess that I have your photograph, and that I obtained it in a somewhat underhand way. Please forgive me. But it is the most beautiful thing I've ever seen in my life, and I have had it framed in Florentine gold, which somehow suits its bewildering charm. I'm so glad I'm to meet you tomorrow night. Good-night, Miss Fairchild."

"Good-night, Mr. Sherwin," and Lovely hung up the receiver, and then went straight to the mirror. What she saw there, evidently pleased her, for she smiled at the reflection until both faces fully justified the name her friends had given her.

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How to Open a Bank Account

By L. B. Jerome



"YOU have not endorsed this check correctly, madam."

"Why, I've signed my name."

"There are two r's in your name as it appears on this check, and there should be two r's in your signature. Just sign your name again in the usual way below, and it will be all right."

This typical little scene takes place at the receiving teller's window in some bank every day. When the average woman decides that she will bank her money and not carry it around in wads concealed somewhere on her person, she is going to have a hard time of it, for the average woman knows little or nothing about banking and its methods. She cannot see why her money isn't safer hidden away in some corner at home. The idea of penetrating the depths of the modern banking system strikes terror to her heart, and if it were not for the bank's superior safety, of which everyone assures her, that institution would never know her as a visitor.

And yet, opening a bank account is a perfectly simple affair. When one has a thousand, a hundred or even twenty-five dollars to deposit all that is necessary is to pass through the door up to the pleasant looking gentleman on the right, and state one's desire. He is the receiving teller and invariably a courteous and agreeable person, who will answer all your questions, and do his best to help you out of your perplexities.

The first thing he will do will be to hand you over to the care of a clerk who will show you where to find pens and ink, blank checks, deposit slips and other banking items. Then, he will hand you a card and ask you to write your signature, once, perhaps twice, not in your very best style, but in your familiar everyday scrawl. This card is called a "specimen signature card," and is filed at the bank so that if at any time, a doubt as to the genuineness of your signature should arise, it can be settled by instant reference to this same card. Then he will ask you to write your address, your husband's name and the name of the person who makes you known to the bank officials. These things are all on the card which is then taken away and which probably you will never be troubled with again.

A deposit slip will then be given you on which you will be instructed to write the amount of your initial deposit opposite the printed classification; "gold," "silver," "bills" or "checks." This slip, together with the money, is then handed to the receiving teller who will give you a bank book in which the amount of your deposit has been entered. A check book containing perhaps a hundred forms is also given you. You should make similar entries in this book, comparing them with those made by the receiving teller in your bank book to see if they agree.

WITH a bank book and a check book in your possession, you are ready to draw the first check against your account. Never write a check without numbering it, and see to it that every check drawn thereafter, is numbered in sequence. The number of a check, the date on which it is drawn and the name of the person to whose order it is drawn, should be placed on the stub of your check book. Do this

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before you write the actual check, for sometimes mistakes occur, and the figures on check and stub do not always agree. If, for instance, you should happen to write the words fifteen dollars in the body of the check, while the stub of the check book shows only ten dollars you will lose that extra five dollars, since a bank is bound to pay whatever written sum your check calls for, and the only redress is against the payer or subsequent endorsers.

After you have drawn a number of checks you may feel a little anxiety about your balance. You are not even sure whether you have any or not, but you would like to find out. All you have to do is to return your bank book to the bank, with a request that your balance be obtained. The checks you have drawn which have all been canceled by the bank, will, in due time, be returned to you together with the bank book, and the deposits and withdrawals which you will find on the last page used in the book will give you the exact balance due.

Canceled checks should not be thrown away; they should be sorted according to date or number, checked off in your check book to see if they have all been presented and paid, and filed away for future reference, for they are vouchers for bills paid. If the checks drawn by you have all been paid, the balance in your bank book and check book should agree, but if any check has not yet been paid, the bank book balance will, of course, show larger than that in the check book. There is another reason why the bank book and check book may not always balance. If you have deposited a check sent you by someone out of town a charge of ten cents upward is made for collecting it, and this charge is deducted from your balance, thus causing it to vary slightly. It is not always possible to keep the balances of bank and check book even, and, for that reason, they should be balanced, at least every three months.

IF YOU have ever noticed a bank check you will probably recall that there was a heavy ink line after the amount written on the check. This line is not printed on the check, but is placed there by the person writing the check. It is usually heavy and wavy and is used to prevent the amount of the check being raised. Check books are made from a specially prepared paper which has a surface that will rub off if an alteration is made. Suppose, for example, that a check for one dollar be made out. If the word "one" be placed at the extreme left end of the line and no line drawn after it, how easy for someone to add the word "hundred!" Clever forgers can raise a check very skillfully, and as one never knows in whose hands a check may accidentally fall it is best to make a practice of drawing that heavy ink line after the written amount.

That part of the banking system which the average woman needs to know is simplicity itself. Every woman should understand perfectly how to open an account, deposit money, make out checks and see to her balance in bank and check book. The finding of one's own balance is a simple matter. It entails merely the adding of the amounts of checks drawn, and the subtracting of the sum total from the sum total of the amounts deposited as shown in your bank book. The banking system is a methodical one, and never permits a cent in the millions of its vast transactions to remain unaccounted for.

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Fatigue: The Great Barrier to Good Looks

Common Sense Beauty Talks—No. 9

By Margaret Hubbard Ayer



FATIGUE is the great American beauty destroyer. It has been said that the American woman never looks old; but she soon looks tired. Beauty does not necessarily fade from age, but fatigue will wither it in a few years.

With the exception of a small class of feminine drones who live in hotels or apartment houses in cities, and who have neither domestic or social obligations of any kind, the American woman is the hardest working woman in the world. She is the most conscientious, energetic creature, and her ardent desire to keep up with the times, exhausts her physical strength as much as do the demands of society on the one hand, and the drudgery of housework done by the woman at the other end of the social ladder.

Physical and mental fatigue show at once in the face. Fatigue is cumulative in its effect, which is one of the reasons it is so destructive to one's appearance.

The action of fatigue on the brain and nerve cells is to lessen the elasticity of those cells, and consequently of the muscular tissues which they control. A gradual deterioration of the muscular tissues sets in which shows most plainly in the face, for the face is a register on which the condition of the human body is very accurately shown.

Every time you get very, very tired, you are putting yourself into a negative state, making yourself liable to disease especially to colds and if you keep on getting tired, without giving yourself time to recuperate, not all the natural beauty in the world will be able to repair the devastating inroads which fatigue makes on the health and appearance.

You will call me both foolish and cruel if I insist that much physical and mental weariness could be avoided if women used their brains more and their feet less, if they limited their social ambitions, and if some of them realized that a woman owes it to herself, her husband and her family, to preserve her strength and consequently her looks, rather than waste herself in outside effort.

ALL over the world scientists and inventors are working to reduce physical effort to a minimum. Lately, I have been making a study of the crusade against fatigue, waged by so many different classes of people, and I have come to the conclusion that we will soon get to that stage where no ordinarily healthy woman will have to overtax herself day in and day out in the ordinary duties of her household. The monotonous drudgery of housework, especially where the family is large, is physically exhausting to such an extent that there are few middle-aged women who have done their own housework all their lives, who do not show the effect of constant over-fatigue.

Articles on Health and Good Looks are generally written for the young person, certain for the woman under thirty, and this to my mind, is all wrong. It is the woman after thirty and even after

forty, who most needs counsel in regard to her looks. But after that age the preservation of beauty is mainly a matter of intelligence.

In my search for the solution of the eternal problem of weariness, produced by woman's natural work in the home, I went to see Mrs. Frank Pattison, the head of the Household Experimental Station of the Federation of Women's Clubs of New Jersey.

She is a charming woman whose dark hair, with its few strands of silver, frames a young and attractive face that has never been lined by the deep creases of physical weariness. Mrs. Pattison has a large handsome house with twenty rooms, and she does every bit of her own work. She is the mother of two children, the ex-president of the State Federation of Women's Clubs, and her experiment in eliminating unnecessary fatigue and exertion from housework, has been so successful that thousands of women come every year to her house to see the devices by which she simplifies, systematizes and reduces housework to its absolute minimum.

I haven't space enough to tell you of all the ways she has hit upon to save herself physical fatigue and time. On the top of her dining table is a round platform which rotates on a post. This is a "lazy Susan" of large proportions. When the meal is served, side dishes and vegetables are placed on this revolving table, and no waitress is necessary. In the kitchen all the utensils hang on a large frame which rolls around on easy going castors so that countless steps are saved, as a slight pull of the hand brings the frame with its spoons, pots and pans within easy access. Fireless cookers, suction washers, electric stoves and innumerable other devices for making housework easy are to be found out in her home, some of them too expensive for the average householder, but so many like the "lazy Susan," or the kitchen stand, for instance, which could be built by an amateur carpenter and save the housewife much extra effort.

A woman can only reduce the amount of her work by eliminating the unnecessary, and intelligently systematizing the rest.

Modern ideals in home decoration are sending much of the old-time bric-a-brac into the attic, and every year the influence of the Japanese ideas in art, simplicity, beauty and usefulness are being more and more felt.

THESE new ideas in home decoration save a woman hours of dusting and cleaning, and every woman who values her health and her looks should take advantage of the new tendencies in home decoration, and will try to obtain every device she can get hold of for simplifying her work in the kitchen, and eliminating fatigue.

For when all is said and done, you cannot be beautiful if you are physically exhausted, and the demands of modern life are so tremendous that each woman, no matter what her circumstances are, has or thinks she has, just a little bit more than she can manage to do.

As far as the face is concerned, prolonged fatigue shows itself in the rings under the eyes, in the sinking of the eyes at the socket, in the sagging of the facial muscles, and the lengthening and deepening of the lines from nose to mouth, at the side of the jaw, and after a certain age an increasing of the lines in front of the ears.

Almost all beauty preparations are sold with the idea that they will erase the places of fatigue, first by eliminating lines or wrinkles, and then by building up the complexion. An ugly or muddy complexion is indirectly the result of fatigue, since it reflects the condition of the stomach and intestines, which, when overtired, refuse to function properly.

I believe in going to the root of the matter and in getting the much needed rest quite as much as in applying face lotions or taking medicine, and so to the woman whose facial contour is drooping, or whose eyes are sunken and show deep rings under them, I would say learn to rest and relax as much as possible, and then you can apply such tonics as you have with complete success.

One of the simplest methods for brightening up a tired face is to bathe it in cold water, and then mop it off with cologne. This will stimulate the circulation and is restful and soothing, but, of course, it is even less than skin deep, though its effect may last for an hour or so.

A good astringent water for the relaxed skin of a haggard face is made of eight ounces of orange water and one-fourth drachm of simple tincture of benzoin. Drop the benzoin into the orange flower water, drop by drop, and shake the bottle well; dip a little linen cloth into a little of this liquid and bathe the face with it. If the skin feels drawn or puckered, add a little more orange flower water, or simple distilled water. This is a very old formula, which will often freshen up the skin wonderfully, but like all the other treatments, it will not be permanent in its effect.

The woman who is very tired after a day's work will find a hot bath bracing because for the time being it stimulates the circulation into renewed effort. For others, especially she of the pale, wan face, a basin of ice water with a few drops of camphor water added and a face cloth dipped in the water and then held over the face until it becomes warm, forms the popular ice treatment which costs several dollars when you have it done at a beauty shop. After applying the ice cold cloth for ten or fifteen minutes, rub a good face cream into the skin while it is still wet. Dry with a very soft linen cloth.

Whatever your work may be, whether it is presiding over the meetings of a popular club, standing behind a counter, or sitting for hours over the home sewing machine, if you want to avoid fatigue, learn to sit and stand correctly. Women believe that they are more comfortable and can rest better if they stand with the weight resting on one hip, or if they sit bent almost double with their chests sunken, and their backbones forming an exact crescent. That is not true, however, for the person who stands fatigue best is she whose carriage is perfectly balanced, and who sits with her spine erect. Of course, that doesn't mean with rigid shoulders and chest advanced like a pouter pigeon's.

IT IS through sleep, however, that the brain and body receives its perfect rest. But how many people sleep in bedrooms which give them the benefit of absolute quiet, the darkness which is necessary for perfect slumber and fresh air without which sleep loses half of its benefits? Eight hours of sleep are recommended by the laws of health.

The sleeping-room should be absolutely plain, devoid of all gew-gaws which attract and accumulate dust. The really up-to-date sleeping-room is half out of doors, and several that I have seen lately are tiled so that they can be washed from the ceiling to the floor, and kept spotlessly clean. Many a woman sleeps on a cot or crouch, and sacrifices her health to the appearance of her room. The studio habit is a miserable one for health, and no one should sleep in the room in which they work or receive their friends by day.

If you want to get perfect rest at night never go to bed with a hairpin in your hair; braid the hair loosely in two braids. Don't have too many pillows; pillows prevent ventilation, hinders circulation, and too many of them render the flesh flabby. Choose a hard bed and do with just as small a pillow as possible. Sleeping on the stomach retards the circulation, while sleeping on the right side stretches the muscles about the heart, and increases any trouble one may have with that organ. Of course, people with strong hearts have no difficulty sleeping on the right side, but the best way to sleep is on the left side, with head slightly bent so that the jaw, even if it hangs, will not open the mouth wide.

If she can, I should advise every woman to sleep out-of-doors in a sleeping porch for some part of the year. In this way she will acquire the habit of fresh air, and will not be able to tolerate the bad ventilation of the average bedroom. Her health will improve, her lungs develop and the open air will invigorate and refresh her, as nothing else can do.

Scars That Stay

There are people who tell you that everything in the body is changed every seven years and that there is no part of it which was there seven years ago. This does not mean that we slough the whole thing off at once, as a snake does its skin or a deer its antlers, but simply that the innumerable and tiny atoms which are used up by the daily wear and tear are replaced by fresh atoms supplied by our food and drink, which keeps the body going, just as coal and water keep the steam engine at work.

But these changes are so minute and gradual that the form of the body remains the same, although such things as scars take a long time to disappear and sometimes they remain for life, although they always lose a great deal of their prominence.

You may have noticed that if you cut your finger lightly it will soon heal up and the scar will soon disappear, just as the marks of a superficial burn will gradually go away; but if the cut it deep the scar remains. This is because it went down to what is called the true skin. Any cuts, stains or burns on the outer skin are gradually pushed up and worn or washed off, just as the hair on the back of your hand wears off without your cutting it and grows again, but anything that goes down to the true skin, like tattoo marks, always remains.



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The DRESSMAKER Home

Conducted by
MARGARET WHITNEY

(Continued from page 51)

the sleeves are sewn in. Get the length desired for the coat and trim the lower edge even. Underface the fronts with the extra pieces, F, (shown with the dotted lines on the diagram, Fig. 2). Stitch the facing to the coat on the right side down the fronts and across the bottom, the width of the facing, turn to the wrong side, baste flat, catch-stitch the facing to the canvas and press. Now cut a bias band of canvas an inch and a half wide to stay the bottom of the coat. Catch-stitch the ends of the band to the canvas fronts, turn up the edge of the serge over it to the inside and catch-stitch that to the canvas band. Run a row of machine stitching all around the coat and down both fronts one-quarter of a yard from the edge.

Before lining the coat you must weight the lower edge. Take four leaden weights about the size of a quarter, cover them as you would plain button molds with small scraps of your lining material. Sew the weights to the wrong side of the coat, near the bottom but far enough from the edge to be completely covered by the coat lining, two on the side front seams and two about half way between the center-back and the side-back seams. Now cut the lining by the pattern, laying the pieces out as illustrated in the diagram Fig. 2, but without the extra dotted sections for the fronts. It is better to use a good quality of silk or satin to line the coat, as it will wear much longer and keep it in shape better than a cheap lining. Dark blue, to match the coat will be most serviceable. It will take five yards of satin twenty-seven inches wide for the lining. In cutting the back, slip the edge of the pattern (B) away from the fold of the satin so as to cut the lining about an inch wider than the outside of the coat. This extra fulness is laid in a small box-pleat in the middle of the back at the neck and at the bottom of the coat. By this means width is given to slip the coat on and off easily without straining the lining. Stitch the side front and side back seams of the lining, and open and press them. Pin the lining roughly into the coat and with long, loose stitches tack the side front and side back seams together. Then fold under the back at the shoulder and under-arm seams, and with fine, firm stitches hem the back down over the fronts. In the same way hem the fronts to the edges of the front facing and turn under the lower edge a quarter of an inch from the bottom of the coat and hem that. Baste the lining smoothly around the neck and armholes.

You are now ready for the collar. As the coat is illustrated in Fig. 1 the rolling collar is overfaced with black satin. Three-quarters of a yard of satin will be needed for it. Cut the satin by the same collar pattern which you used for the serge portions. Also cut an interlining of well-shrunk canvas by the same pattern but cut two folds of the canvas as that should be double in the collar. Trim the canvas three-eighths of an inch smaller all around than the pattern. Lap and baste the

center seams of the canvas as indicated by the long perforations (■). Wet the upper and lower edges of the canvas, put it about the neck, stretch the lower edge until it fits the curve of the neck, then turn the upper edge over along the line of small circles (●) until the fold fits close to the neck, and lightly stretch the edge. Take care not to stretch the canvas where it folds over as that will spoil the fit of the collar and make it stick out away from the neck at the top. Then iron the edges dry with a hot iron, holding one end up and pressing in the shape of a loop, but curving the lower edge more than the upper. Place the canvas thus fitted on the serge portions which you have seamed together and pressed. Stretch the edges to correspond and sew them together with close padding stitches as illustrated in Fig. 10. Run several parallel rows of machine stitching about a quarter of an inch apart across the back of the collar between the edge and the row of small circles (●) which indicate the fold, to strengthen the stand of the collar in the back. Fig. 11 illustrates this stitching. Stitch the two parts of the satin collar together and open and flatten the seams. Lay the satin and canvas-lined portions with their right sides together, baste and stitch around the outer edge. Turn, and run a row of basting thread around the outer edge. Baste and stitch the serge side of the collar to the neck edge of the coat with the seam inside, turn under the edge of the satin and hem it with close, firm stitches down over the seam. Press lightly under a cloth to flatten the edge of the collar.

Measure the sleeve the desired length, baste a bias strip of canvas three inches wide inside the lower edge of the sleeve, turn up the serge over it and catch-stitch to the canvas as before. Then stitch on the outside the same as the lower edge of the coat. Turn the sleeves wrong side out, slip the lining over in its proper position, the front seams of the lining to the front seams of the sleeves. Turn the lining under about a quarter of an inch from the bottom and hem to the serge around the hand, but leave the lining separate at the top to be hemmed in position after the sleeves are sewn in. Place the front seams of the sleeves at the notches (▷) in front of armholes, and the notches (▷) in the tops of the sleeves at the shoulder seams, easing in the fulness at the tops of the sleeves in a few gathers. The gathers are left in the sleeve as represented here, but if you prefer the plain top you can very easily shrink out the fulness with a damp cloth and a hot iron. If you use the plain instead of the gathered sleeve it will be necessary to pad the top with a small piece of sheet wadding as explained in a previous lesson. Stitch them in and hem the lining down, laying the fulness in the top of the lining in small pleats on either side the shoulder seam. Finish the fronts by working four buttonholes in the right side and sew buttons to correspond on the left side. Sew on the buttons as the tailors do, catching the stitches only through the outer cloth and not through the facing.



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I WILL offend no one willingly" is the parent of perfect deportment. To be gracious is not to be insincere, as so many persons foolishly imagine, for no one can be truly courteous without a wish to be so, and this desire eliminates hypocrisy.

The accepted rules which govern the social conduct of men and women are merely the crystallization of those wishes and impulses which society defines as etiquette. All communications should be addressed to Miss Grace, care Etiquette Department.

MORNING GLORY.—You are quite right in feeling that you and your husband should have a home of your own to provide you with occupation during the day. That would probably solve the problem of your relation to your husband's family, which does not seem to be very satisfactory to anyone concerned. Having a home of your own might also turn your husband's attention to things that would interest him. As to his meetings with the girl whom he knew so well before he was married, I can hardly advise you about that. It seems to me that he is wrong to meet her, and, perhaps if you could point out to him, without anger, that the meetings would be sure to have disagreeable results for the girl, as well as for himself and you, he would regard your wishes in the matter.

DOLLY GREY.—1. It is very much better for a girl to have several men friends, rather than one only, until she is engaged, when, of course, her fiance supplants her other friends on all occasions. It is perfectly proper to go walking with a man with whom you are well acquainted. 2. It is not a good idea for girls to address men as "Tom" or "John" upon short acquaintance. It is far more dignified to say "Mr. Smith" or "Mr. Brown" until they become old and intimate friends. 3. It is rude for the man to make and break engagements constantly, but if the reasons he gives are good ones, you can only accept his apology. It is not a matter of his "loving" you or not, when he breaks engagements. You are not engaged to him, and have no reason to conjecture whether or not he cares for you. If he does care for you, and wants you to know it, he will tell you so. 4. It is not necessary to rise when you are introduced, unless it is an older man or woman to whom you wish to show more or less deference. 5. Your hair may be done in any simple way that is becoming to you. Do not use false hair of any kind, and experiment until you find what is most becoming.

COUNTRY LASS, TEXAS SUBSCRIBER, V. A. L. M., A POSEY READER, LOUISA, COUNTRY GIRL, A. G. O.—The length of a girl's skirts should depend a great deal upon each individual girl. A girl of fifteen who is very tall and large for her age will probably need to wear her skirts the length that is generally used for girls of seventeen or eighteen, while a girl of fifteen who is very short can wear her dresses as short as those of her fourteen-year-old sister. Another thing to consider is the appearance of the feet. If a girl has feet

that are large, awkward and clumsy in appearance, she is justified in having her dresses long enough to hide them, and if her feet are small and shapely, they are rather attractive in appearance than otherwise, and she need not try to conceal them. The standard of length that is accepted as the average is about as follows: A girl of fourteen should have her dresses six to eight inches from the ground. If she is very tall for her age, they may be five or six inches from the ground. A girl of fifteen may have her dresses five to eight inches from the ground, according to her height. A girl of seventeen should have her dresses about five inches from the ground, although if she is very tall, they may be a little longer. A girl of eighteen or more is a young lady, and can wear a woman's clothes. Three and four inches from the ground is the general length for skirts for street and general use. Afternoon dresses would be a little longer, and, of course, gowns for formal evening occasions are floor length, with or without a train.

S. E. A.—It is proper for a girl to give her fiance a ring as a token of their engagement, if she wishes to do so. It is an old German custom, and is not followed very frequently at the present time, but it is perfectly proper. He may wear it on the little finger of the left hand or on the next finger of the same hand, if desired. The best choice is a plain gold band or the band with a stone sunk into the gold.

BROWN EYES.—I think that since the young man wishes you to address him as "Mr." because some of his pupils are living with you, it can do no harm to follow his wishes. He may feel that if you use his given name, the girls who are so much with you might do the same, even in the schoolroom, which would be very annoying to him no doubt. If you object to his use of your name in addressing you, you may tell him that you wish him to call you "Miss Smith."

KENTUCKY SUBSCRIBER.—A girl of thirteen should be wearing short dresses and have her hair down her back, but since you are so very tall and well developed, it would be better to dress as a girl of sixteen or seventeen might. Your dresses might come below your shoe tops, or even to your ankles, and your hair could be arranged in any pretty becoming fashion on your neck. That would be more girlish than to wear it on top of your head, and would still not be a childish arrangement. The "figure eight" twist is always pretty, and the "ear coil" arrangement is very popular just now, although it is not becoming to all faces.

COUNTRY LASS, TEXAS SUBSCRIBER, V. A. L. M., ROSEBUD, A POSEY READER, BROWN EYES, A READER OF McCall's, COUNTRY GIRL, A. G. O., GOLDEN HAIR.—Our April magazine contained an illustrated article on hairdressing that you might find interesting. Country Lass and Texas subscriber are so young that the simplest styles are best for them—parted or combed over back just loosely enough to allow it to wave, and then braided in two long braids down the back, with a

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ribbon near the end. This is always attractive, neat and girlish, and I cannot suggest anything better. This would also apply to Brown Eyes, although the style she is using is all right if it is becoming to her.

GOLDEN HAIR, V. A. L. M., LOUISA, BROWN EYES, ORANGE BUD, BLUE EYES, DIMPLES, VIOLETS.—Girls of fourteen and fifteen are far too young to "go" with boys in the way you mean. And so are girls of sixteen and seventeen. Until a girl is eighteen she is not a young lady, and her boy friends are rather in the nature of playmates and everyday companions, just as her girl friends are. It is quite right for every girl to have the simple and hearty friendship and companionship of boys of her own age, but there should be no "pairing off," and girls of this age should most certainly not attend theaters, concerts or even picnics with one boy companion and no one else. If there is to be a picnic, let every girl help provide the lunch and every boy help carry the boxes. Take along an older sister or a mother or a teacher, and see how much more you will enjoy it. Girls of fourteen and fifteen should have their parties in the afternoon, and go home with a party of their friends, or with some member of the family. It is wrong for so young a girl to go walking with a boy alone in the evening. If your parents are willing, you might take your walk in the afternoon, but even then I am sure you would find it much more enjoyable if some of your other friends were with you.

GOLDEN HAIR.—A man need scarcely more than touch a girl's elbow to guide or assist her as much as is generally necessary. If the circumstances are unusual—if, for instance, they are climbing a steep hill or have taken a long walk, so that the girl is really in need of assistance, she will often find it easier to slip her hand through the man's arm and depend upon him when necessary. 2. The best age for a girl to marry depends upon so many things that it is difficult to say at what age girls in general should marry. As a rule, however, a girl who has not reached her twentieth birthday is too young and inexperienced to marry and have charge of a home. After that age, it depends upon the girl, and marriages take place every day where the girl is anywhere from twenty to thirty years of age or older. Somewhere in the neighborhood of twenty-three or four might be a good average, although I believe the majority of girls who are marrying at present are older than that.

BROWN EYES, A. M. and D. L.—1. If a man has provided an evening's amusement or entertainment at the theater or a concert, it is nothing more than simple politeness to thank him for the pleasure he has given you, and show your appreciation of it. 2. If it is not too late when you reach home, it is perfectly proper for him to go in with you for a short time, if you are sure that your mother is willing. 3. It is a girl's privilege to ask a man to call, and if you wish him to come to your home again, it is proper for you or your mother to ask him to do so. 4. "I am glad to have met you" is simply a polite phrase, which means, of course, what it says. But it does not require any answer, although you may say, "Thank you" if you like.



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Character Reading from Face and Form

No. 1

By Hereward Carrington



THE science of delineating character from the head and face is known as "physiognomy." In this and the following articles I shall endeavor to explain the most important rules to be followed; and enumerate the

chief facts so far discovered by this fascinating science.

Let us suppose that you are sitting, talking to a friend, whose characteristics you are particularly desirous to ascertain. This is how you would set about your delineation of his character:

First of all, the head and face must be divided (mentally or in imagination, of course) into three divisions. The first is composed of a section of the head above the center of the forehead. An imaginary line is drawn across the middle of the forehead to the top of the ear. Above this is division *one*. Another imaginary line is drawn from the lower end of the nose to the lobe or base of the ear. Between this line and the one above it is section *two*; while below this is the lowest or *third* section.

Let us begin with the uppermost of the three divisions. Here we have the *forehead* just above the brow. It is generally believed that a very high forehead is a sign of great brain power, but this is not at all an invariable sign. You can doubtless recall many persons of your acquaintance who have high, bulging foreheads, who are not at all clever, but rather dull-witted and slow. Many persons possessing low, broad foreheads have fine intellectual qualities, good judgment and much common sense. When you see a high, bulging forehead, it usually denotes the dreamer and the theorist rather than the active worker, one who is more ingenious than practical. A *slightly* receding forehead is, all things considered, the best. It denotes well-balanced powers, enterprise, good reasoning powers and an active, energetic nature.

The short, compact forehead denotes firmness of character; the ability to grasp a subject quickly and act upon it immediately and energetically. The taller the forehead, the less elasticity does the mind possess, as a rule; the more "set" in its ways. The angular forehead denotes power and the ability to concentrate. The more rounded the curves, the more feminine the character. There may be determination and firmness, however, accompanying this smoother forehead; but not much pugnacity. A square firm, forehead denotes quick, decided judgment.

When the forehead is broad at the eyebrows, it denotes a practical turn of mind, and often a genius for mechanical things. This is rarely found in women. A clear, broad, upper forehead denotes mathematical ability; dates and figures are generally remembered well and easily by such a person. When the forehead rounds at the sides, it denotes an artistic, esthetic taste. Most women possess this characteristic more than men—quite naturally. When the forehead is well arched, it denotes a reflective, introspective mind—one given to inner reflection. A high forehead shows intellectual, forceful qualities

—if the same trait is indicated by the nose. If not, this sign is offset by other considerations.

Now we come to the second or middle division of the face, which includes the nose, the eye, the ear, a portion of the cheek, etc. To begin with:

THE NOSE.—This is a very important organ, and indicates much as to the character of its possessor. Broadly speaking, it may be said that a man or a woman possessing a large, prominent nose is progressive, original and determined, and the type of person most likely to "get ahead" in the world. Witness the great business ability and practical character of the Jews.) The reverse of this naturally indicates a backward, shrinking disposition. But to these broad rules there are many exceptions and qualifications, which we must now study.

For instance, if the nose shows a tendency to shrink or become very small at the point where it leaves the forehead, (that is, between the eyes), it is often a sign that lack of will power is present. When the nose leaves the forehead in one straight line, so that there is no indentation, this is a sign of a selfish disposition. Other things being equal, the more the nose rises after it leaves the forehead, the greater the degree of self will in the individual.

A straight nose indicates good judgment, artistic talents, and sensibility. If the nose is long and thin (not too thin), it indicates a tendency and taste for philosophic studies; also literary aptitude. Such a person might be a good writer of poetry or of fiction. If the nose is short and thick, it indicates a certain degree of self-esteem and confidence. This is not so notable as in the case when the nose is hooked, however. Many such persons possess a love of practical, ornamental work, such as wood-carving. Long, straight noses indicate, as a rule, a love of truth, and a character of mind which is not easily changed from its modes and habits of thought.

Now we come to the *Ear*. Small ears, close to the head and of a delicate structure, indicate, as a rule, a sensitive, esthetic temperament, retiring and timid. Such persons should learn to depend more upon their own judgment and cultivate self-esteem, which, in their case, would not be vanity, but prevention of self depreciation. They should learn that "confidence in self breeds confidence in others." Such persons are interested in religious and psychic subjects—perhaps too much so for their own good. If the ears stand out, well away from the head, this usually denotes a strong, wiry constitution—often coupled with a good musical ear and appreciation of music. In many prominent musicians, the ears are set well forward; and this is also true of many orators. If the ears are long, thin and narrow, such a person is over timid, but possesses great innate refinement. The texture of the ear counts for much. Lombroso has shown us that the ears of criminals are often malformed and of peculiar shapes.

We see, therefore, that much is to be learned from a study of the face, even as far as we have progressed. In the next article, we shall consider the more interesting portions of the face—the eye, the cheek, etc., and then descend to the most interesting of all, the mouth, chin and neck; and see what profound secrets these portions of the anatomy will disclose!

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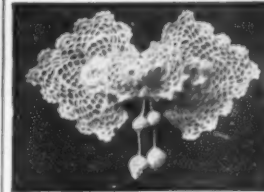
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THEIR HOUSEHOLD GODS

(Continued from page 15)



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discussion she saw how far he was from understanding her point of view. He loved her, there was no doubt about that, from the depths of his practical soul, with more passion, more romance, than might have seemed possible, but not well enough as yet to put her and her needs before his business projects. They were both untried by the fire of matrimony and had not learned the difficult art of give and take.

Virginia got up presently and put on the prettiest evening frock in her collection—the one her husband liked best of all.

When they were seated at their perfectly appointed dinner-table, a couple of well-trained servants to wait upon them, handsome, rich, young—there did not seem to be a cloud upon their sky. But it rose before the meal was over and darkened their horizon.

When the cream and sifted sugar were handed to Virginia to add to the fruit on her plate, she noticed that the silver was not what they usually used. Trail, watching her with some anxiety, saw her face change. She waved away both cream and sugar, leaving the fruit untouched upon her plate. It was unfortunate, in the light of their recent discussion, that this should have followed as an example, and Trail, sugaring and creaming his own fruit, anathematized softly under his breath. When the servants had left the room he turned to his wife. "Don't you care for the fruit? Let me break you off some grapes, then, they are fine ones—or a peach—?"

VIRGINIA shook her head, leaning back in her chair and not looking at him. Trail bent across the table. "What is it, dear?"

"You know," said Virginia very distinctly, her eyes darkening as she raised them to look at him. "It may seem a trifle to you, but I loved that little silver cream ewer and bowl. Surely you might have left those, instead of spiriting them from the house and saying nothing to me."

"The others are even finer," said Trail, with a touch of temper. "Good heavens! women are the strangest things! I can't see what there is to make such a fuss about. Maitland wanted them badly—knew I'd bought them at a sale he missed, and he paid me treble the money I gave for them. We haven't had them long enough to grow fond of them. I didn't think you'd mind. Perhaps Maitland—"

Virginia pushed back her chair and rose. Trail, in the act of selecting a cigar, walked across to open the door for her. He caught her fingers, and bending his handsome, close-cropped head, put his lips to them. Virginia submitted, but she made no response, and walked slowly across the hallway. Trail, disconcerted, returned to the dining-room to smoke.

"Frightful bad luck that it should have happened just now," he told himself. "Women have the most unexpected ways—little things you'd never imagine could ruffle them seem to, and things that really matter they never notice. She's tired, I suppose, and—anyhow, confound the Bodingtons!"

For long after that the household gods were left undisturbed, and Virginia settled down happily enough to married life. Her

husband kept longer hours at business than she liked, but she was determined not to stand in his light by raising a protest, and she made the most of his companionship when she got it.

Trail heaped largesse upon her of his ever-mounting prosperity—jewels and furs and exquisite lace, and the very latest thing in electric carriages. The florist had a standing order to deliver flowers every day. She had only to express a desire to have it gratified.

Then one day temptation once again assailed the commercial side of his soul. Over the hearth in the dining-room hung a very beautiful oval mirror, almost unique in its way. Virginia and Trail both liked it—there had never been a thought of parting with it until Bellamy caught sight of it one evening, and recognized it as one which had some family associations. It had passed out of his kin during the vicissitudes of the family fortunes, and for several years he had tried to trace it. Dining with the Trails, he saw it hanging there, and knew it for the same. Later, when Virginia had left them to their cigars, he related its history and offered to buy it.

TRAIL refused, point blank. "I'm sorry, but my wife sets great store by that mirror, in fact, she has taken an extraordinary fancy to it, and I can't part with it."

"It can have no particular association for Mrs. Trail," said Bellamy, "while as for me—it represents a lot."

"If it rested with me," said Trail, "I'd let you have it readily enough, but I dare not. My wife gets strange ideas about certain things—maintains they have influence, atmosphere, and so on—and she loves that mirror. To you and to me it seems absurd, but you know women take queer fancies—"

"That's a fact," agreed Bellamy, "and when they put their fingers into business deals it's a bit of a nuisance. Thought you prided yourself on getting what your clients wanted, Van? If I happened to be a well-known millionaire instead of just a friend hunting up former household gods, I suppose Mrs. Trail's fancies would go by the board. Believe you're piling it on about your wife to extract a bigger offer out of me. Clever chap! bit of a Jew, Van!"

Trail laughed, in no wise offended. "Not enough to sell you that mirror, Bellamy."

Bellamy leaned across, his obstinate jaw set firm.

"I double my offer. Not because the thing's worth so much, but on account of its associations for me. By every moral right it should be mine. Have it copied, Van, your wife will never know; you can easily change them. I'm offering you a small fortune for the thing."

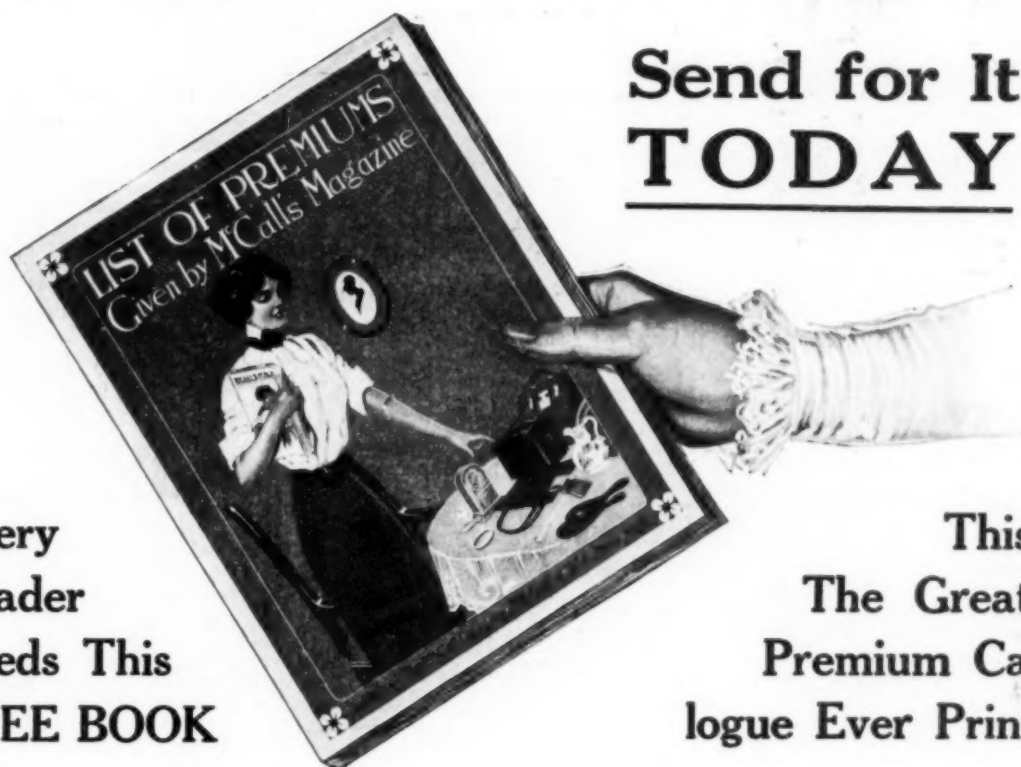
Trail nodded, gnawing his nether lip, his eyes on the mirror.

"And where's all your vaunted pride in supplying what's wanted? It doesn't go very deep."

Trail shook his head, but Bellamy saw that he had made an impression. He himself was a man who would stop at nothing to gain an end. Opposition with him was the whetstone of life. He left the

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(Continued from page 112)

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house that evening determined to secure the mirror.

"I don't like Mr. Bellamy very much," said Virginia, when Trail returned to the drawing-room.

"Why?"

She, wrinkled her brows a degree looking up at him; then, as he dropped beside her on the couch she put her head contentedly against his shoulder.

"Why? I really don't know, Van. He's agreeable and well-mannered, yet I took a dislike to him. Some ridiculous instinct, I suppose—what you call one of my notions."

Trail, looking relieved, bent and kissed her. For a moment he had imagined she must know of Bellamy's offer. But Virginia's fears regarding their household gods had long since been lulled into rest—they were real fixtures now, and she was not afraid to care for one thing more than another. Van understood at last what such possessions mean to a woman fond of her home.

A WEEK later Virginia was summoned unexpectedly to a near relative who was ill, leaving Trail for the first time to grass-widowhood. It was an unfortunate coincidence that Bellamy should have been due to dine with them that very evening.

"Don't put him off," said Virginia, as she clung to Trail in farewell. "He will be company for you, Van, and you won't miss me so much—at least"—with adorable inconsistency—"I hope there won't be an instant when you will not miss me." And she went off in the automobile with a face as tragic as if they were parting from one another for a year at least. And that very evening Bellamy came with his insidious suggestions, making everything so easy—Bellamy, whose love of his household gods was as strong or stronger even than Virginia's. And beneath his quietly persuasive qualities lay an iron will that would not be gainsaid.

"It's good to be home again," said Virginia. "What centuries, Van, since I went away! Did you?"—she rubbed her cheek against his shoulder as they walked together over the domain—"did you find it as long, I wonder?"

"Centuries!" replied Trail, in a tone that more than satisfied her, "absolute cycles of time—whatever they may be." He kissed her passionately, his heart on his lips.

"I don't feel as if I could ever go away from you again for anyone on earth," said Virginia, with a passion equal to his own. "It's good to be home." Her eyes wandered over everything, going back to his face. "You look tired to death, Van, have you been working too hard?" Something in his face struck her—he looked older, rather haggard. He forced a smile and shook his head, holding her closer.

"I wish to Heaven you had never gone away?" he said, with a catch in his voice. "I won't spare you again for any soul on earth." His vehemence touched her strangely.

"No, no," she said, drawing his head down to kiss him, "I'm back again for always, dear. It's good—good—good—to

know that we want each other so!"

She leaned her cheek against his own, and her eyes went round the room. Trail, watching, saw them linger on the oval mirror above the mantel. He held his breath, wanting to take her attention away, yet feeling powerless to move, dumb.

"It looks a little bit different," she said presently, her brows coming together in a puzzled frown. "Have you had it done up in any way, Van?"

Trail's fingers, meeting together on a filbert in his plate, crushed the shell to fragments. "Done up? Hardly," he replied. "Look, Virginia—"

But she had risen and approached the mirror. "It's exactly the same, and yet there's a difference." She passed her hand softly over the frame. "It feels different, Van, and I look different in it. Perhaps because I've been away."

"Probably," Trail agreed, his pulse drumming hard in his temples. "Let's go into the other room—"

But Virginia interrupted with an exclamation: "It is different, Van—the same, yet different, just like an extraordinarily clever duplicate, Van!"

He had risen, too, and for an instant they faced one another. Then Trail, not caring to meet her eyes, dropped heavily into his chair again. The next moment he heard a soft rustle near him and the click of the latch. She was gone.

TRAIL sprang to his feet and crossed the hall to her room. Through the closed door he could hear the sound of low passionate sobbing. He ground out an exclamation between his teeth and went back to the dining-room, his big hands wrenching the mirror from its place. With it under his arm, and hatless, he started for Bellamy's house half-a-mile away.

The night was dark and the rain fell steadily. Few people were about, but those he encountered turned to look after him. There was murder in his heart until the air, fanning his temples, steadied him. He was shown into the room where Bellamy sat alone smoking an after-dinner cigar, his eyes on the mirror above the hearth. He stared at the sight of Trail bearing the second mirror, and then, being a little man and Trail a huge one, he laughed nervously.

"Hullo, Van—"

But Trail, without a word or a glance, dashed down on the white tablecloth a cheque, and placed the mirror on the floor. Then he proceeded to wrench the other glass from its fastenings. Bellamy watched him, struck dumb with amazement. Then he sprang up. Trail desisted for a moment.

"If you say a word I'll break every bone in your body, Bellamy! You've made me act the cur over this business, and I'll never cease loathing myself. There's your infernal money back. You may keep the duplicate. I feel like fifty forgers and blacklegs rolled into one. You got at the sordid, money-making side of me, but it's the last time. I'd give up every dollar I possess to get straight with my wife again."

He strode to the door and flung it open. Bellamy, the cheque crumpled in his hand, let him go. There was no contending with



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Their Household Gods

(Continued from page 114)

Trail in one of his passions. He was glad to hear the hall door bang behind him.

Trail strode home at top speed. The rain fell more heavily, but away to the west the clouds suddenly drifted asunder and disclosed one solitary star. To Trail it came like a gleam of hope. He set his teeth in a sharp drawn breath like a sob, and found himself at home again in the silent hall. He laid down the mirror and went towards his wife's room. There was no sound now of any kind only a stillness that seemed to hang heavily upon his spirit.

His fingers, shaking a little, closed round the handle. The door opened, but the room was in darkness. He stood for another moment on the threshold listening, fearing—women were so difficult to understand. She would never forgive him—never—any more than he could ever forgive himself. His hand groped up the wall to the switch and he flooded the room with soft light. On the couch sat Virginia, facing him.

She had put a long dark cloak over her evening gown, and beside her lay her hat and a wrist bag. Her fair hair was ruffled into her eyes. There was a piteous, half-lost air about her, like a child who has strayed into unknown regions—that, and her youth were what struck upon Trail first, and wrung his heart. He made a movement towards her, and fell on his knees beside her, putting out a hand half blindly. Then out of the darkness that seemed to envelop him, hers, cold and trembling, came to meet it.

NEITHER noticed that he was wet and splashed with mud. In those few moments they drew very near to one another—near in spirit as well as in body. She stirred presently, and taking his head between her hands kissed him—lingeringly, tenderly. "Why, you are wet—your hair—your throat—"

He spoke with a kind of stumbling haste. "I've got it back, Virginia—the real one. It shall go up again tomorrow, in time for our anniversary. Try to forgive me, I can never forgive myself. It's in the hall—Bellamy has his money back. I was mad to do such a low-down trick—mad! Forgive me!"

She clung to him, her cheek wet against the wetness of his own. "Yes, yes! Couldn't we have something else, a picture, perhaps—something quite different, that wouldn't remind us of—of—" she broke into tears. "I can't tell you how I felt—you seemed to have gone—everything seemed to—I wanted to go right away, but I was afraid, and all the time, through the darkness, I wanted you—desperately."

There was a long silence. Trail's voice, a little shaken, broke it.

"I'll send it back tomorrow; what shall we have instead? A picture, you say—let me think. There's that picture I bought in Italy—the one you helped me buy—do you remember, dearest? The Madonna and Child—you said you'd never seen any you liked so well."

Virginia drew back her head and looked at him, her lips parted, the color coming softly to her face.

"That picture," she spoke in a low tone, "how strange that you should think of just that picture. It's the most wonderful in the world to us now—to you and me—Van, dear. Can't you guess why?"

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work automatically as long as heat is applied. Coffee is made in this perfect way—starting with cold water—as quickly as in an ordinary coffee pot with hot water. More than 100 styles and sizes of these coffee percolators on the market—in solid copper, nickel plate, aluminum and silver plate. We illustrate urn style No. 3394 and coffee pot style No. 9092. For sale at leading dealers. Write for recipe book and catalogue No. K-30.

MANNING, BOWMAN
& CO.
Meriden, Conn.

Also makers of Manning-Bowman Chafing Dishes with "Ivory" Enamelled Food Pans, Eclipse Bread Makers, Alcohol Gas Stoves, Tea Ball Tea Pots, Chafing Dish Accessories, Celebrated M & B Brass, Copper, and Nickel Polish. Also Electric Percolators and Chafing Dishes.



They die outdoors

No mixing—no spreading—no muss—no trouble. Just crumble up a

Rat Bis-Kit

about the house. Rats will seek it, eat it, die outdoors. Easiest, quickest, cleanest way. Large size 25c, small size 15c, all drug-gists or direct prepaid. THE RAT BISCUIT CO., 2 N. Limestone St., Springfield, Ohio.



When answering advertisements please mention McCall's MAGAZINE.

BABY LOVES HIS BATH



With CUTICURA SOAP

No other keeps the skin and scalp so clean and clear, so sweet and healthy. Used with Cuticura Ointment, it soothes irritations which often prevent sleep and if neglected become chronic disfigurements. Millions of mothers use these pure, sweet and gentle emollients for every purpose of the toilet, bath and nursery.



For samples address "Cuticura," Dept. 133, Boston. Cuticura Soap and Ointment are sold by druggists and dealers everywhere.

TENDER-FACED MEN

Should shave with Cuticura Soap Shaving Stick, 25c. Makes shaving a pleasure instead of a torture. Liberal sample free.

One-Price Cloth

The finest dress goods and coatings it is possible to make—\$1.00 to \$2.50, 56 inches. Express prepaid. Novelties and values you can't get elsewhere. Send direct to the mill for free samples, stating colors preferred.

Home Woven Mills, (Est. 1840), 3 River St., Chambersburg, Pa.

WRITE TODAY FOR FULL PARTICULARS of our remarkable new offer to canvassers. Address THE McCALL COMPANY, New York.

Cozy Chats with Our Girls

Conducted by Valerie Willing Curtis



THIS department is devoted to discussing topics of timely interest and importance to our girls. Hardly a day goes by but leaves nearly everyone of us puzzling over some problem or matter of conduct that is immediate and personal to ourselves. If you will write us whenever you need help or advice, or whenever you can advise or help other girls who may need it, we will gladly print as many such letters as may be available. Please address Miss Curtis care of McCall's Magazine, New York City.

HOW many of you girls who are reading these columns have a proper regard for the property of other people? Now, don't throw up your hands in horror and ask, "Does she take us for thieves and robbers?" I do not, for an instant, suppose you would *steal*, but have you never appropriated other people's things to your own temporary use? Are you always particular to use your own comb and buttonhook? To wear your own gloves and hats and shirt waists? To me there is nothing more annoying than to have to share my intimate, personal belongings with other people. When I was a child, my wise mother saw to it that my two sisters and myself were each provided with our individual toilette articles, and all our small necessities were absolutely our own. We were given places, too, in which to keep them, and woe to that one who borrowed without permission from the stores of the others! Growing up as I did with this strong sense of the dividing line between meum and tuum in my mind, is it any wonder I am surprised and a bit horrified by the idea many girls seem to have that the family possessions are common property?

I ONCE visited in a family where there were four daughters. The next afternoon after my arrival one of the girls and I were dressing to go driving. The others had already gone out for the afternoon. Presently Olga came running into my room.

"Do, please, lend me your comb and brush," she said. "I can't find one of ours. The girls are so careless! They take mine off the dresser and leave it just any old place after they've used it."

Now, I would almost as soon lend my toothbrush as my comb and brush, but I obligingly complied, and she carried them off to her room. I finished dressing and looked into Olga's room to see how nearly she was ready. Still in a dressing sacque, she was rummaging frantically in the bottom of a closet.

"Oh, you're ready, are you?" she cried. "I can't find my good shoes. I cleaned them up this morning and put them in here right where I could lay my hands on them. Those girls are so mean! I know one of them has taken them. I heard Fan say hers were too shabby to wear." The missing shoes were not to be found, and a shabby pair had to be substituted.

"Too late, now, to polish these," Olga muttered, as she drew them on. Then she flew to the dresser and began pulling shirt waists out of a drawer.

Send Only 95¢

A \$2.00 PLUME

No. 812. Good quality French curl, black genuine ostrich plume 17 inches long, made of selected male stock; rich glossy fibres, with graceful drooping heavy head.

If upon receipt of the plume you do not find it worth at least \$2.00, send it right back and we will promptly refund your money, including postage.

Our reason for advertising this beautiful plume at 95¢ postage paid, is to show every reader of this magazine one of the many bargains illustrated in our large free catalog.

SEND FOR FREE LARGE FASHION CATALOG

Showing hundreds of the latest Fall and Winter Styles in Everything to wear for Men, Women and Children. We guarantee to save you one-fourth to one-half on everything purchased from us. **ASK FOR CATALOG 31 A**

Ref: Continental & Comm'l Nat'l Bank. Capital \$30,000,000

CHICAGO MAIL ORDER CO.
INDIANA AVE. & 26TH ST.
CHICAGO, ILL.

FREE TO MOTHERS!

Write today for our free book of instructions for mothers by Dr. Ellen Dean Wade. It tells how to keep the baby well and strong, also describes

Glascock's Baby Walker

Weak backs and bow-legs prevented. Baby amused and mother relieved of his care. **Write for this free book today**—Glascock Bros. Mfg. Co.

630 Avon Street Muncie, Ind.



MUSIC TAUGHT FREE

at your home. Piano, Organ, Violin, Guitar, Mandolin, Banjo, Cello, Brass Instruments or Sight Singing. Beginners or advanced pupils. One or two lessons weekly. Your only expense is for sheet music and postage and averages 14 cents a week. We have successful pupils all over the world. Our lessons are simple and easy. Photographs and drawings make everything plain. Write today for free booklet and free tuition offer. International Institute of Music, 96 Fifth Ave., Dept. 309-M, New York.

FAY "Ideal" STOCKINGS

Button at waist. Save supporters. Easiest adjusted. No wrinkles. Stay up smooth. Fit fine, feel fine, wear fine. Save darning. Most comfortable summer or winter. Children pleased. Mothers delighted. Cheapest for fathers.

We also make regular lengths with same superior yarns, dyes and wear. Both styles for men, women, boys and girls. Where no dealer sent postpaid on receipt of price. Satisfaction or money back. Write for free folder now and learn about the best stocking made.

The Fay Stocking Co., Box 105, Elyria, O.

I TRUST YOU TEN DAYS. SEND NO MONEY. \$2 Hair Switch Sent on Approval.

Choice of natural wavy or straight hair. Send a lock of your hair, and I will mail a 22-inch short stem fine human hair switch to match. If you find it a big bargain remit \$2 in ten days, or sell 3 and GET YOUR SWITCH FREE. Extra shades a little more. Include 5¢ postage.

Free beauty book showing latest style of hair dressing—also high grade switches, pompadours, Wigs, Puffs, etc. Women wanted to sell my hair goods.

ANNA AYERS, Dept. K-2, 22 Quincy Street, Chicago





Miss Violet
McMillen

THOUSANDS of the most beautiful women never use soap and water on their faces, since they find they can secure and retain complexions of sparkling beauty by the new *washless method*—the method that cleans out the clogged pores and keeps them clean.

Sempre Giovine

(Pronounced "Sem-pray Jo-vay-nay"—meaning "Always Young")

"Sempray" is not a face cream—it is the world's greatest skin cleanser and beautifier. Its harmonious oils are the very ones extracted from the skin by wind and water—the kind no clean, healthy skin can be without. The "Little Pink Cake" requires no wasteful and unsanitary dipping of the fingers in jars.

Write today (giving name of favorite store), for your seven day trial cake of "Sempray," free.



Per
Cake
50c

Marietta Stanley Co.
101 Turner Ave. Grand Rapids, Mich.

STYLE and EASE during MATERNITY

The H. & W. (MARMO) MATERNITY CORSET WAIST gives a trim and stylish figure—without the slightest endangerment to the well-being of either the mother or child.

Soft and pliable with lacings on either side, adjustable to the comfort of the wearer. All steel reinforced. Particularly desirable in convalescence or after surgical operations. Button or clasp front.

Sizes 20 to 36; Price \$2.00 at all dealers—or sent prepaid on receipt of price.

H. & W. Co., Newark, N.J.

H. & W. Waists are made for all ages—Women, Misses and Children. Insist on H. & W. and accept no substitute.

Illustrated Booklet on Request



H & W
MATERNITY
NO. 412
\$2

AGENTS BIG PROFITS

Sell Guaranteed Hosiery. Must wear 4 months or replaced free. All styles, weights and grades, for men, women, children and infants. Sell every day in the year. Build up a permanent business. Steady income. Fine profits. Big demand. Any man or woman can sell. Free sample to workers. Write at once. A postal will do.

THOMAS HOSIERY CO., 1002 Home St., Dayton, O.

Reduce Your Flesh

LET ME SEND YOU "AUTO MASSEUR" ON A 40 DAY FREE TRIAL BOTH SEXES

So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit. When you see your shapelessness speedily returning I know you will buy it. Try it at my expense. Write to-day. PROF. BURNS 15 West 38th Street Dept. 30, New York

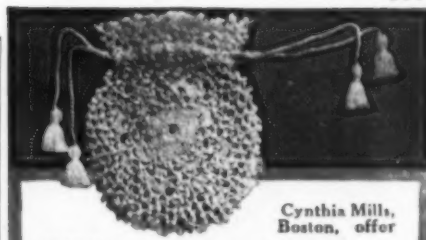


"Bother!" I heard her say under her breath. "Here's that shirt waist Jule tore yesterday and all the good ones are gone!" Then seeing my look of astonishment she hastily explained. "Shirt waists are common stock in this family. There are so many of us Mother says she would be driven crazy trying to outfit us all around. It may be easier for her, this way, but it's hard on the girl who dresses last." She laughed ruefully. "There is nothing for it but to mend this one. Fortunately it is only a tear and it's under a tuck." By this time our friends were waiting for us in the carriage outside. Waist and skirt were hastily donned, and rapid search was made for the new summer hat. It was not to be found. Olga's hat had gone dancing off to make calls on Sister Kate's curly head. "And I told her this morning I intended to wear it for the drive this afternoon!" the victim exclaimed wrathfully. Soiled white gloves that had served one or more of the sisters on several occasions were snatched up, and we ran downstairs to join our rather impatient hosts, Olga not at all in that well-groomed condition that conduces to peace of mind.

THE next morning, by the way, I had to search for my comb and brush in the pile of debris on Olga's dresser before I could complete my toilette for breakfast. Now, what was the need of all this confusion? If those girls had had any regard for the property of other people, they would all have been spared the frequent mortification which happened to be Olga's that afternoon. Not one of them can ever be well-groomed, for dressing with them all, is hit or miss, each having to wear just what she can save from the rapacity of the others. First come, first served, is the motto in that household, and you can easily see how it leads to all manner of unsisterly thoughtlessness and lack of consideration.

In every family each member should have her personal toilette articles, her own articles of wearing apparel, sacred from the appropriation of any other member, sister or brother. No infringement of this rule should be allowed. If two sisters have to share a room, each should have a dresser for her own especial use. If that is impossible then a division should be made of the drawers of the one dresser, and combs, brushes, hair pins, handkerchiefs, gloves and all the little etcetera belonging to each should be kept strictly separate. Believe me, in no other way can you reach the full measure of self-respect, and learn, also, that finely-shaded regard for the property rights of others without which one is not really honest.

THIS outward envelope of ours has more influence on the inner self than we realize. The girl who sticks her hair out in a mass of tangled puffs and smears her cheeks with a mess of red and white paint, hasn't it in her power to be her simple, natural self. She becomes affected in manner by the very physical affectation she assumes. But the make-up habit seems to be spreading. On the streets of all our large cities and in many smaller places as well, we see every year more and more of these fearfully and wonderfully gotten up girls. In fact, I think sometimes it is a refreshing exception to see a really modestly dressed young girl. For those others are immodest. As I walked along only the other day I was



Cynthia Mills,
Boston, offer

\$500 in Cash Prizes

For Amateur Crochet Work

These prizes will run from \$50 down, with many prizes in crochet cotton in addition to the cash prizes. Lustabrite, which is a "superiorized" crochet yarn, of mercerized cotton, is recommended and preferred, but our prize offer is not confined to articles made from

Lustabrite CROCHET COTTON

Write to us for full particulars of this prize contest. If your dealer can not supply you, we will supply you direct. We also offer the following beautiful, absolutely new designs, with crochet books and material enough to finish, at the price of the yarn.

1. Crochet Mesh Bag (see design at top)
2. Centrepiece (see bottom design)
3. Table Mat
4. Coat Set
5. Bed Spread
6. Collar Bow

CYNTHIA MILLS, Dept. D, Boston, Mass.



TRADE MARK VULCAN-SET IN RUBBER SHAVING BRUSHES

with this trade-mark wear longer and produce better results than all others. They do not shed bristles.

Prices are Below Competition Remember the maker's name

WHITING-ADAMS INVINCIBLE HAIR BRUSHES

Because of the splendid method of construction used and unflinching excellence of material, these hair brushes are recognized everywhere as the best

JOHN L. WHITING—J. J. ADAMS COMPANY

Brush Makers, Big over a Century and the Largest in the World

BOSTON, U.S.A.

TRADE MARK INVINCIBLE

People Who Care for smooth, clean skins, economy and comfort, find no other soap in the world can compare with the famous

Pears' SOAP

15c. a Cake for the Unscented



"No, you can't see him today, sir. He's sleeping soundly for the first time in a week and must not be disturbed."

When tossing, turning, dreaming occupy the hours that should be spent in quiet, peaceful, restful sleep, it is but nature's warning of graver dangers to mind and body. Immediate steps must be taken to overcome the cause of insomnia and restore the system to normal health and vigor. For nearly a quarter of a century, leading physicians have prescribed

Pabst Extract

The Best Tonic

as a safe and certain corrective of insomnia's debilitating effects. It soothes the nerves, aids digestion, builds up the wasted tissues and, through its nourishing and mildly tonic effects, destroys the causes and overcomes the effects of insomnia, insuring the full measure of profound sleep required to maintain nature's balance.

Most Druggists Sell It — Order by the Dozen



Pabst Extract

The Best Tonic

builds up the overworked, strengthens the weak, overcomes insomnia, relieves dyspepsia—helps the anemic, the convalescent and the nervous wreck. It prepares the way to happy, healthy motherhood and gives vigor to the aged.

The United States Government specifically classifies Pabst Extract as an article of medicine—not an alcoholic beverage.

Order a Dozen from Your Druggist

Insist upon it being "Pabst"

Warning

Cheap imitations are sometimes substituted when Pabst Extract is called for. Be sure you get the genuine Pabst Extract. Refuse to accept a substitute. No "cheaper" extract can equal Pabst in purity, strength and quality.

\$1000 Reward

for evidence convicting anyone who, when Pabst Extract is called for, deliberately and without the knowledge of his customer, supplies an article other than genuine Pabst Extract.

Library Slip

good for books and magazines, with each bottle.

Free Booklet

"Health Darts," tells ALL uses and benefits of Pabst Extract. Write for it—a postal will do.

Pabst Extract Co., Milwaukee, Wis.

shocked by the girls that I passed. One wore a light-gray coat suit and a hat of such quality that I knew she knew good clothes when she saw them. But her skirt was so tight it revealed every line of her figure, and so short that it exposed about six inches of slim young legs, barely covered by the low gray suede slippers and thin silk stockings.

Her cheeks were as rosy as rouge could make them and the rest of her face so white that I fancied it was enameled. Another wore a collarless blouse, so décolleté that it would have been remarked even at a dinner party or a ball. A third peeped forth with blackened eyelashes and penciled brows from beneath such a mass of frizzy hair that she looked like the caricature of a Skye terrier. And so the procession passed. And beneath the carmine tint on many cheeks I saw the pimples and eruptive skin which told the tale of poisoning from cheap paint which is going to mar those girls for life. I wanted to tell everyone of them how sorry she is going to be some day for being so reckless with the beautiful skin which, if properly cared for, might still be fresh and clear when she is a woman of sixty or seventy. Just think of the muddy and corrugated parchment which will be over the faces of these girls when they are old! I could weep when I think of their self-abuse.

"Why don't the mothers of those girls make them behave themselves?" exclaimed the friend who was with me. "Surely the mothers are to blame when their daughters dress so outrageously!"

Perhaps they are, but it takes a mother of exceptional firmness to stem the tide against a fashion.

"All the other girls do, and I don't think I am any better than they," is the answer to every objection.

I know one high school girl whose mother forbade the purchase of rouge, so the daughter bought cinnamon drops and tinted her cheeks from the red color on them! Although she was reproved for that, she continued to use it, but she put it on after she went to school and washed it off before she went home. No, it is the girls themselves who need to be made sensible, not the mothers. Think about it girls, and see if ruining your skin and spoiling the sweet attractiveness of your youth isn't too heavy a price to pay for a temporary fashion.

Comrades of the Road

By Winifred Sutcliffe Greaves

Only a little way
Our roads together run,
Just for a brief sweet day
Beneath the sun.

Only a little while
For you to ease my load,
While I your cares beguile
Along the road.

Just for a summer day,
Until the twilight fall,
Not as two lovers, nay,
Comrades—that's all!

When the sun's glowing heart
Thrills like a rose on fire,
We will clasp hands and part
Lest either tire!

Clasp hands, press lips, cling close
One mad, sweet moment, so!
Then each a twilight path
Lonely must go.

Clasp hands, press lips, cling close,
Then, if you will, forget
That, comrades of the road,
We ever met!

Every Reader Should Take Advantage of THE FREE OFFER

**On Page 113 of This
Magazine**

What One Woman Did With a Barn

By Grace S. Shull

A WIDOW with two young daughters, living on a scrap of a farm, six miles from a large city, desirous of adding to her meager income evolved the following plan and successfully carried it out. Her farm is situated on an interurban line and mail route, also a nice, clear stream of water runs through the place, and there is good fishing in the stream; also a bit of woodland where beautiful wild flowers grow.

She did not care to burden herself with summer boarders, so she completely renovated an old roomy barn which stood on the place, partially hidden by a row of fine shade trees. The barn was white-washed inside and out, and the roof was made water tight. A veranda of chicken wire was placed across the front, and hardy vines were trained over it; also a baby Rambler. The windows were curtained with stenciled muslin. The loft was partitioned off into four sleeping rooms, and four double cots set up. The partitions were of inexpensive grass matting tacked onto 2x4 cross pieces, all floors were covered with fibre matting. A new oil stove was purchased for seven dollars, a deal table for one dollar and seventy-five cents, dishes, cooking utensils, chairs, etc., were brought from the house, as she had more than were needed for her own use. An old dining table and couch were renovated and made to look like new, two hammocks and several wicker rockers were purchased; cupboards, bookcase and reading tables were made of packing boxes and draped with chintz, dressers were made also of packing boxes and four mirrors, 16x20, were purchased at fifty cents each. The stalls of the barn floor made four nice rooms, kitchen, dining-room, living-room and den. Table linen and silver were left for the tenants to furnish. A fifty-cent advertisement inserted in the local paper brought a tenant, or tenants rather, as they were three young married couples.

They gladly paid twenty dollars per month for this delightful home from May 1st to October 31st, and one couple has signed a lease to run five years at one hundred and twenty dollars per season, to be paid in advance yearly. The total cost of renovating and furnishing the barn did not exceed thirty dollars. During the summer she sold the "cottagers," the following products from her farm:

Cake, bread and pastry.....	\$49.70
Berries and fruit	22.40
Cream, milk and butter	34.25
Poultry	18.00
Eggs	12.50
Cottage cheese	3.10
Potatoes and fresh vegetables	32.80
Received for doing fine laundry	27.00
Total	\$199.75
Rent of Cottage	120.00
Grand total	\$179.75
Expenses	30.00
Net Gain	\$289.75

Healthy Enough

"The climate is considered very healthy here, I believe," remarked the tourist in Arizona.

"Yes, if you mind your own business," replied the native.



Fresh Garden Products all Winter

This is the age of glassware. Recent discoveries have shown that vegetables and fruit may be more easily preserved if "put up" in *all-glass*, and so sealed as to exclude the air. It's all in the kind of jar you use. Your housewifely skill and cunning are wasted if you trust to old-fashioned, narrow-necked, tin-topped, wrist-twisted, joke-sealed jars! Use the sanitary

Atlas E-Z Seal Jars

(Get one free from your grocer)

Any woman may use this jar. It is easy—it is *safe*—the all-glass jar made of green-tinted glass to keep out the light.

It has a glass cap—no metal touches the fruit. The strong wire spring seals and unseals by the *touch* of a finger—no twisting and turning, no shattering.

You may make your winter table more tempting and healthful. You may fare better and reduce the "cost of living." Just make good use of the Atlas E-Z Seal Jars.

A Free Jar and Free Book

Take this coupon to your grocer. He will give you a *free jar*. Write to us and we will send you a *free book* of recipes and canning instructions. Do this *to-day*.

HAZEL-ATLAS GLASS COMPANY
Wheeling, W. Va.



"By its fruit
you may
know it."

S
1-Qt.
E-Z
Seal Jar
FREE

In order to secure free jar, present this coupon to your dealer before Oct. 15, 1912, properly filled out.
HAZEL-ATLAS GLASS CO.,
Wheeling, W. Va.

This is to certify that I have received one "Atlas" E-Z Seal Jar free of all cost or obligation. This is the first coupon presented by any member of my family.

Name.....

Address.....
TO THE DEALER:—Present this to jobber from whom you received E-Z Seal Jars. All coupons must be signed by you and returned before Nov. 1, 1912.

DEALER'S CERTIFICATE. This is to certify that I gave one "Atlas" E-Z Seal Jar to the person whose signature appears above.

Dealer's Name

Address.....

FREE You Can Have This Switch FREE

Send us a sample of your hair and we will mail you this beautiful 2 1/2-inch human hair switch to match. If satisfactory send us \$1.50 any time within 10 days, or sell 3 to your friends for \$1.50 each and get yours *absolutely free*. Extra shades a little higher. Souvenir catalog showing latest styles of fashionable hairdressing, etc., on request. Enclose 6c postage. **Marguerite Kelly, Dept. 252, 115 N. Dearborn St., Chicago**



FREE Send 2c stamp to cover postage for liberal samples of Keeler's Superior Cold Cream, Cold Cream Soap (finest made for skin and complexion) and "KWIT" tanishes disagreeable colors. Also booklet, "The Secret of Beauty." **C. E. KEELER CO., Dept. H, Philadelphia, Pa.**

AGENTS STEADY INCOME

SELLING GUARANTEED SHOES

Every pair guaranteed one year or new pair free. Plain and tipped Joliettes, Oxfords and Lace tops, oak tanned. Flexible Sole—Rubber Heels. Cushion inner soles. Any man or woman can take orders. Sell every day in the year. Build up a permanent business. Write quick for outfit to workers. You take no risk. We guarantee the fit. Outfit includes simple device for taking measure. Don't miss this brand new proposition. Act quick. Send no money. A postal will do. **THOMAS SHOE CO., 9902 Barny St. Dayton, O.**



HANDY CLOTHES SPRINKLER

Insures even dampening. Brass nickel plated. Saves labor. Lasts a lifetime. Postpaid 25 cents. Agents wanted.

BROWN SUPPLY CO., 38 St., Lynn, Mass.



Saving 16 $\frac{2}{3}$ Cents a Day

will enable you, under our unequalled selling plan, to obtain possession at once and install in your own home a sweet toned, 25 year Guaranteed Schmolzer & Mueller Piano at a Factory-direct-to-you price. You are given

5 YEARS TO PAY

which when coupled with our easy monthly payments makes it possible to become the proud possessor of a Sweet Toned Schmolzer & Mueller Piano.

It matters not how little ready money you have, our plan will tell you how we can satisfy your heart's desire.

Write for Catalog and Plan Today.

SPECIAL PRICES THIS FALL

To those who order now we are prepared to quote a Special Price somewhat lower than our regular factory price, and made to only a limited number of customers who help us as Representatives in making sales where we now have no active Representative.

If you are interested in the Schmolzer & Mueller Player Piano, 88 Note, that plays the entire keyboard by means of foot treadles and rolls, indicate on the attached coupon and we will send you a player catalog.

Mail the coupon today for either the Piano or Player Catalog. Full plan and prices will come back to you by return mail. Address:

Schmolzer & Mueller Piano Company, Dept. M. A. C. 210, Omaha, Neb.

MAIL THIS COUPON NOW

Schmolzer & Mueller Piano Company, Dept. M. A. C. 210, Omaha, Neb.
Send us all information about your instruments, with catalog I have checked. Also quote Special Price to me if you want a Representative in my community.

Name _____

Address _____

Check Catalog Wanted. Piano Catalog ()
Player Piano Catalog ()

Stoves on Credit Our \$1 Gift

Our new Stove Book shows 456 Heating Stoves and Ranges—the entire Empire line. Prices run from 89c up. Stoves for wood, coal, gas or oil.

It quotes these stoves at lowest prices. It offers to send them on 30 days' trial, subject to return.

You can buy on credit, on open charge account. No interest, no security, no red tape. You can pay as convenient, a little each month. Take a year, if you wish, to pay. A million people buy home things here on credit.

Stove Book Free

If you ask for this Stove Book before Oct. 1, we will send a Dollar Certificate with it. We accept the certificate as part of the first payment—just the same as cash. We make this offer to get an early decision, for hundreds of orders every fall come too late to fill.

Write today and get this Dollar Gift. Simply say, "Send me your Stove Book." Address

3715 Wall St., Chicago

Spiegel-Mau-Stern Co.

PARKER'S Arctic Socks

Registered in U. S. Patent Office.



Healthful for bed-chamber, bath and sick-room. Worn in rubber boots, absorb perspiration. Made of knitted fabric, lined with soft white wool fleece. Sold in all sizes by dealers or by mail 25c a pair. Postage paid. Catalog free. Look for Parker's name in every pair.

J. H. Parker Co., Dept. B, 25 James St., Malden, Mass.

A Leap Year Party

By
Emily Rose
Burt



AN OCCASION that comes only once in four years should certainly be celebrated, especially when it offers the chance for fun and merriment that Leap Year does. Plan then for a Leap Year Party during the winter season of nineteen twelve, and you will be certain of a jolly time.

Send out invitations which consist of the following verses written on plain note paper. For the young ladies, the wording runs thus:

You're invited to come
And choose you a mate
On Friday next week
At ten minutes of eight.

For the young man the verses say:

If you're not afraid
Of what be your fate
Come on Friday next week
At ten minutes of eight.

Of course, the hostess also gives her name and address.

Upon arriving at the party, each person is informed that he must take a "leap in the dark." He is then led into a room, where the person in attendance shows him a pan or a bowl of water on the floor. He is told that he must leap over this blindfolded. Accordingly a handkerchief is tied over his eyes and he leaps, as he supposes, directly over the pan, to safety. The joke is that as soon as the victim is blindfolded, the pan of water is withdrawn, leaving him to take a foolishly long leap in the middle of a perfectly empty floor. When the bandage over the eyes is removed, the victim of this little trick is inclined to feel a trifle silly, especially if he happens to be one of the last ones admitted and the earlier guests are sitting about the room as spectators.

After the "leap in the dark," play the jolly game of Calling and Clapping. For this, each girl chooses a chair to sit in and places an empty one beside it. All the men leave the room and remain in the group in the hall, and a doortender is appointed. The doortender gives each man a number in order. Each girl then tells the doorkeeper what number she wishes, though, of course, none of the girls know which men correspond to the numbers. The doorkeeper announces the chosen numbers to the waiting throng of men and they file into the room where the girls are sitting. Each man sits down in a chair next to some girl, whereupon she asks his number. If it is not the one she called for, she claps her hands sharply and the poor man must journey back to the hall to await another summons. If the man who sits down happens to have the number called for by the girl, he is allowed to sit by the girl. The game continues until each man has found a seat beside a girl.

This is the leap year way of playing the game, but it can also be played with much enjoyment the other way around, letting

the girls have the numbers and allowing the men to call the girls.

There is a vast amount of fun to be gotten from writing "Proposals and Answers." Pencils and sheets of paper are distributed, after which every girl is asked to write a proposal and every man an answer to an imaginary proposal. When these are finished they are collected, mixed up and passed around the company, each man drawing from the "proposal" box, and each girl from the "answer" box. The men and girls meanwhile are sitting in two rows facing each other. Each man in turn must rise and read his "proposal," and each girl reads her "answer" immediately after hearing the "proposal" from the man opposite. The combinations are often extremely amusing.

A variation of this game is for both men and girls to write proposals, after which the proposals are collected and read at random by one person, while the rest try to guess whether the proposal was written by a man or a woman.

The next feature of the evening may be this: Across the double doorways or across one end of the room hangs a cloth or curtain, in which eyeholes have been cut. Behind these eyeholes place the men, in such a way that only their eyes can be seen. Each girl is now to select a partner by the color or the shape or twinkle of the eyes. After the fun of choosing subsides, the Virginia Reel may be danced very jolly.

Another good old-fashioned game very suitable for such a party is Jacob and Rachel. In this, a circle is formed about two of the number, a girl and a man, who are blindfolded and named Rachel and Jacob respectively. Jacob now tries to find Rachel, and Rachel tries to keep out of Jacob's way. At intervals Jacob calls out, "Where art thou Rachel?" and she answers, "Here," hastily dodging him. When Rachel is caught she chooses another Jacob and tries to catch him.

The refreshments for this leap year party are simple but with very little labor can be made appropriate. With the sandwiches serve coffee and on the top of each cup let float the macaroni initials of some one present. The girls should have men's initials in their coffee and the men girls' initials. Partners during the refreshments are found by matching initials, for it can be arranged beforehand by the hostess that the initials of the girl who has a certain man's initials are in that man's cup of coffee.

Lady fingers seem very suitable to serve, together with "bride's cake," and



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"old maid's cake." Any fruit cake will do for the "bride's cake," and the "old maid's cake" is made in this way: Cream one-third cupful of butter; one cupful of sugar with one egg, add two-thirds of a cupful of milk, a little salt, one-third cupful of currants, one-third cupful of raisins, a sprinkling of nutmeg, two cupfuls of flour, one-third teaspoonful of soda, two-thirds teaspoonful of cream of tartar and vanilla to suit the taste; frost with a white boiled frosting.

On the "bride's cake" may be the numerals 1912 and on the "old maid's cake," 1913. In the "bride's cake" bake a ring, and in the "old maid's cake" bake a thimble. Candy kisses wind up the refreshments very appropriately.

One or two jolly games may follow the refreshments before the party breaks up. "I would propose," is the first. All the players sit in a circle, men and girls alternating. A girl begins by saying, "I would propose if—" leaving the man to finish the sentence. This he may do in any way he likes making as funny and incongruous a statement as possible.

For instance a sentence may run like this, "I would propose if—" "I had a new suit." "I would propose if—" "I knew how to roller skate."

The last game is so jolly that every one will hate to stop playing and go home. It is called "Look Before You Leap." On the wall is pinned the picture of a burning house cut from brown paper, with red and yellow flames painted or drawn with crayons. In a top window of this house, paste the picture of a man's head as he leans out. Now give each one of the company a pair of paper spectacles to pin on the man's eyes, blindfolded. One need not be an artist to cut out the house or man, the queerer they are the merrier will be the sport.

All sorts of old-fashioned games can be played at a leap year party and they are made the more suitable by letting the girls take the parts usually played by men. Anyhow, whatever you do, you can't help having a jollification from the very nature of the party.

The Tail-End
By Terrell Love Holliday

I was a barefoot boy
When other kids had boots.
Ere I attained *that* joy
They all had store-made suits.

Of my velocipede
I had no chance to boast.
By then a newer steed,
The bike, was owned by most.

A horse and buggy neat
(They called it "hug-me-tight,"
So narrow was the seat)
They had for Sunday night.

And past me they would whirl.
At last—it seemed unjust—
When I could take my girl,
We choked on auto dust.

My auto's out of date
And I am in despair.
Along the earth I skate,
While others sail the air.

I'll buy an airship, too,
But I shall always find
No matter what I do,
I'm still a block behind.

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WHY I PREFER TO LIVE IN THE COUNTRY



REQUESTS in April for expressions of opinion on the advantages of country life have elicited many additional responses to those printed in the August magazine. Among them are the following appreciations of the advantages of life on a farm:

Miss M. J. F., Draughton, Arkansas, writes: "Did you say the farmers' women folk know only drudgery? True, they get up early in the morning to get breakfast. They milk the cows, feed the poultry—and is it not a sight to see all those pretty little chicks running to you for their breakfast? Then those steaming pails of rich milk; how soon the milk can be converted into pudding, ice cream or solid yellow butter which you need not be afraid to eat. As for the hard drudgery work, much of that is now eliminated with gasoline and electricity, a gasoline engine running the pump, washing machine, bread-mixer and even the ice-cream freezer. We are not completely isolated either for we have the automobile, and the telephone has penetrated the forests and crossed our vast plains. The phonograph gives us the latest in opera and band concerts, and we can hear our favorites any time we wish."

MRS. J. T. S., Nampa, Idaho, says: "My home is in the sage brush of the new northwest, under a United States reclamation irrigation project, located twelve miles from a town, though a new town is being built five miles distant. We have two little boys, and it is largely for them I prefer to live in the country. Two boys need plenty of room in which to develop; where they can have all the pet animals they can gather up, and care for them well, and grow a little garden, from which they will derive a satisfying interest and a beneficial learning. I can see farther—see the mountains, the sunset, the horizon; I can breathe deeper of the purer air; I am far more independent in my domestic life, and my husband works for himself instead of being on a salary as he would be



in a city. To me it is more of a real home than any little place we might own in a city. Everyday life has a deeper, more exhilarating interest."

ARE CITY PEOPLE NEIGHBORLY?

A CONTRAST between the country and city is drawn by Mrs. R. J. P., of Hilton, P. O., who prefers the country because "Being a mother my first and strongest reasons for preferring country life is for the sake of our children. Just imagine bringing up children in a flat where they are not allowed to run or make the least noise. There also is the vital question of

food. In the country we have meat of our own raising, plenty of fresh milk and nice fresh butter of our own making. In the city we are at the mercy of the dealers, while on the farm we have plenty and of good quality, too. In the country we have neighbors. I do not mean people living in the near neighborhood merely, but real, true neighbors, people who, if sickness comes to a home, are ready and eager to do all they can to help, and who are ready to share your sorrows and sympathize with you. In the city we had people living all about us, and when sickness came to us did they, any of them, come in to help or sympathize? No, only one or two that we had known in the country, and when death came and took one of our little ones we felt desolate, indeed. We were left alone with our sorrow in the midst of thousands of people. It was then I longed most for the country and our old friends."

From Mrs. N. N., Clare, Michigan, comes the following: "When I hear town people constantly discussing the high cost of living, I wonder why so few of them



realize that they could live more cheaply and have just as good times in the country. With our rural free delivery, our telephones, our electric railways, our very near parcels post, who will say we have fewer advantages than our city sisters? In our personal appearance, too, we don't have to stand back, for we have our fashion books, and know how to use them. We can't go to town now and pick out the country girl or boy by their dress or actions. At a recent farmers' club meeting, during a discussion of country life, one woman remarked that she would rather be a farmer's wife, because she knew where her husband was most of the time, and the town woman seldom knows anything about hers. While that isn't always so, it is still partly true. The clubs and lodges to which the farmer belongs are also open to his wife and family, and as a general thing all the family are interested in them and in the same topics, the discussion of which, in the home, form home interests that do not exist in families, where each member knows little of, and cares less about where the other spends his time."

ANOTHER country woman, Miss L. D., of Du Quoin, Illinois, sounds the same note: "I prefer to live in the country because I was born and raised there, and it is my home. The country is a more economical place to live in than the city. Country people usually raise their own meat, grow their own vegetables and have their own milk and butter, and are, therefore, positive that they are pure and sanitary. Every true lover of beauty knows that the open fields, fragrant with clover



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blossoms and the fresh breezy country air is a pleasant change from the sultry streets of the crowded city."

Mrs. Y. M. W., of Peace, Alabama, who says she was born and reared in the country, as were her parents before her, reports: "The more I know of the city, the more I like the country. I like everything good on a large scale, and therefore appreciate the room in the country, so unlike the crowded city. I enjoy the freedom, the pure, fresh air and water, the fresh fruit and vegetables and the glorious sunshine of the country. More than all I value the opportunity the country affords for quiet thought and prayer, the close communion with nature and the loveliness of the land."

THE COUNTRY IN ENGLAND

AN ENGLISH correspondent, Malins Holloway, Freshwater, Isle of Wight, says: "I hope the fact of my being an English reader of your very interesting magazine will not debar me from expressing my views on Town versus Country Life. No doubt there are some spirits that simply could not exist in the country, and I am bound to confess that the country can be dull at times, but even this is not so trying as the ever pushing swirl and torrent of the city, a torrent which often the strongest cannot breast. Town has very few compensations, long hours of work, often at a great distance from home, hard, laborious work, and association with people whom you never really know. The housing question is not the least important. Here, in the country I have a nice home and an enormous garden at half the rent I was paying for a stuffy upstairs flat in London. I know what it is to live in the country. Town life is merely an existence."

Lives of self-sacrifice and devotion to a cause can be lived in the city as well as in the country. "Even in a palace life may be lived well," Marcus Aurelius naively remarked, but doubtless the lives of country ministers furnish the best instances of that "plain living and high thinking" in devotion to a cause, which borders on the heroic.

THE wife of one such clergyman, Mrs. E. K. Bell Center, Ohio tells why she and her husband prefer the country. "I am a minister's wife," she writes, "and like to do my own housework, as everybody does in the country. It is the best form of exercise. The servant question doesn't bother us. I like the country, too, because my husband and I both love to read and study. There is more quiet and solitude in the country, which are the great incentives to study. We find that the people in the country are not so critical, and they appreciate a good sermon better than do the people in the city. There are well-dressed people in the country church, but one rarely sees extreme styles. I prefer the country for my four children, who can plant their little gardens and have their playhouses under the trees, and swing in the fresh air. Do not think my husband an old backwoods preacher, for he is not. He is young, healthy and strictly up-to-date. One of the best in the Synod. A year ago he received a call to a city charge, but for all the foregoing and many other reasons, he declined, in order to stay in this small town of one hundred and fifty inhabitants and serve three congregations which are respectively, two, eight and seventeen miles apart."



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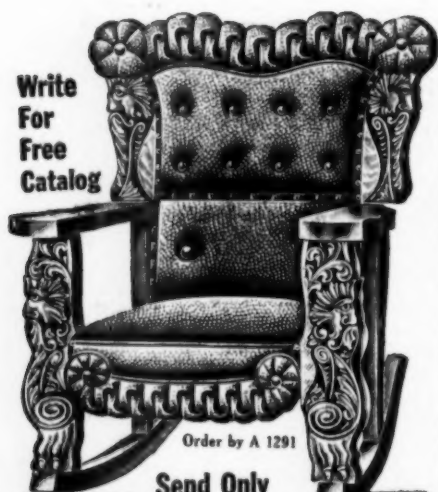
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Novel and Inexpensive Table Decorations

What Any Housewife can do with Figs, Raisins, Marshmallows and Nuts

By Mary H. Northend



THE demand of the present day is for table novelties, and this is more especially so when the subject of children's parties is under consideration. The little ones, even more than the grown-ups, care for pretty decorative dishes and ideas, and anything suggesting toys or animals is pretty sure to find favor in their eyes.

So many strange devices have been exploited that it often seems as if there could be nothing new under the sun. For this very reason, anything that can be home made is seized upon with an avidity which goes far to prove that this sort of thing makes an appeal to the hostess of today.

In all the stores may be found plenty of favors which are pretty and appropriate for the occasion, but their ready-made smartness shows a commercial side which is absent from favors made by the hostess from fruit or vegetables.

Just how one happened to hit on a combination of raisins, figs and marshmallows to be used for decorative purposes is simply a happy thought. It was done on account of their being able to retain any shape, because of their soft, pliable and pulpy properties.

The figs selected were not the green ones which are sometimes seen, but the brown, ripe ones which are commonly on sale everywhere. For our purpose, however, it is best to soak the flat, pressed figs overnight in warm water, to get them in better shape, or else to buy those which come in bottles, as they are rounded, larger, and better able to be molded into such forms as are desirable.

Associated with the figs in working out designs, are marshmallows and two kinds of raisins—the small seedless and the large Malaga. With these materials and the exercise of a little ingenuity it is wonderful to see what can be done in shaping different animals and men.

If we wish to have a decoration in the shape of a boy in a runabout, for a stand one takes an oblong piece of board generally white wood; let it be about four inches long and two wide. To this wooden floor, two figs laid lengthwise are fastened firmly with small brads; this is to make the body of the car. Another fig is placed at the front of the two; this is to

give the height necessary. Wheels are made to be placed on either side, by cutting two marshmallows into halves transversely. This can be done by means of a sharp knife. The cut edges are then placed inside; small, seedless raisins are used to form the hubs, and they are held in place by fine steel wire.

A brad of larger size, extending upward through the platform holds in place the figure of a chauffeur. The body is made of Malaga raisins, the arms of the small, seedless ones, strung upon wires. The steering gear is composed of seedless raisins capped with a Malaga while the head is a marshmallow, capped with a fig. The eyes, nose, mouth and goggles can be worked in with vegetable dye and a small paint brush, or melted chocolate can be used with equally good results.

In addition to this many other ideas can be carried out, as for instance, a pussy cat. For this animal pinch

the soft fig into the shape of a cat. Cut a second fig into the shape of the forelegs and tail. These can be fastened on with a mucilage which is made from gum arabic or starch. For the ears take almonds with the skins on, and fasten them on with small pins. Cut small pieces for eyes and if you like these can be peeled and painted to simulate the real thing. Take short bristles and stick into the fig for whiskers, while a touch of jelly or paint can be used for nose and mouth. If one cares for a white vest it can easily be made from a marshmallow. Sugar can be used if one likes on both the body of the cat and the platform. As a finishing touch tie a red ribbon around her neck and the illusion is complete.

Take the Tam-o'-Shanter lad. He stands erect upon a platform of wood. His shoes are simply almonds, while Malaga raisins form the stockings. Figs can be used for the making of the blouse and the trousers, while raisins strung upon steel wires can be made to form most realistic arms, which ends in a hand formed from a pistachio nut. The body is crowned with a cap of fig the stem side up, while his features are marked out with a hairbrush dipped in melted chocolate and applied while hot. This is an edible figure and not at all harmful for any little one to eat.



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Brownies can be formed in much the same manner. Almonds can be used for their feet, small filberts or pistachio nuts for hands, while the body and head are similar to the other figures which have been previously described.

For Easter a rabbit is always in evidence and this can be made using the same materials. A plump fig can be used to form the body while nuts of various kinds can be inserted for feet and ears. A cor-



rect pose can be best obtained by placing in front of one while they work a model of paper or even a picture. This helps one more than they can realize, if they are the least doubtful of how the rabbit looks finished.

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These favors are in evidence at grown-up's tables as well as children, for after all are we not all of us, you who have reached years of maturity, only children of an older growth.

The Adoption Dance is a Curious Ceremonial

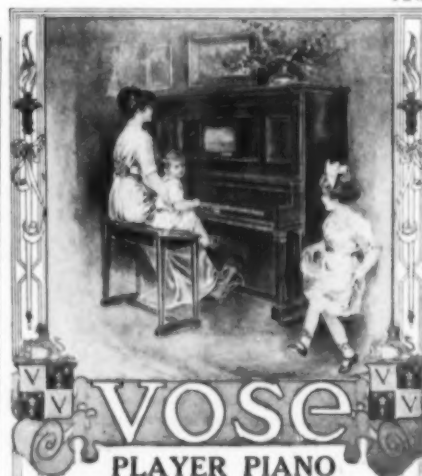
The adoption dance is one of the ceremonial dances of the Shawnee Indians. This is quite different from any one of the festive dances. They come many miles around and camp; their faces are painted and their persons decorated with beads.

They dance all day and night without eating. A bonfire is built in the center of the camp and they dance around this. The fire is kept burning about the same all the time. This serves also as their light.

The adoption dance is rather quiet, more so than the other dances. The women do most of the singing, says a writer in the "Red Man," and sing very low. They dance around the circle in twos. The men dance together in front, and the women together in the rear.

The two leaders in front are usually the ones who are adopting the child. They carry tin pails; in these are rubber balls, which bounce and keep time with the drummer. This is all the music they have to dance by. If a large crowd is assembled they may have two or three drums.

At these dances good order is kept. No drunkenness is allowed. The dance is in a grove, and if any one does not behave decently they tie him to a tree for the rest of the dance. After the dance they have a great feast which lasts all day, and visitors, and all others who attend the dance, are invited to partake of the feast.



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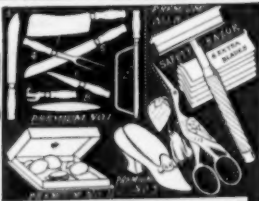
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What Happened to Gran'daddy Coon

By Jean M. Thompson

Illustrations by N. M. Fairpoint



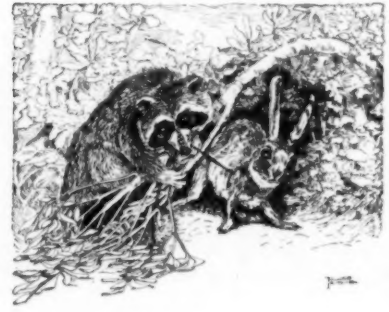
IT was a scary kind of place down in Balsam Swamp, and lonely too, excepting at night, then all the little wild people who had staid hidden and asleep all day, in the secret places of the Swamp, came out to frolic in the moonlight and forage for food. Even before the twinkling moonbeams began to filter through the dark balsams, right over in the edge of the Swamp among the bogs and flag lilies, the oldest Bullfrog, leader of the band, began to tune up.

"Zoom, zoom, zoom," he commenced hoarsely, then all the other frogs struck in in different keys and the great concert was on. Gradually, then, everything that wore fur and feathers, down in the Swamp, began to rouse itself from its all day sleep. Out of their hole in the great Pine, crept, silently, the white Hoot Owl and his mate, and sent forth their weird, challenging cry, "Whu, hu, hu, hu-hu," through the silence of the woods.

Then, far down in the heart of the giant Sycamore tree, which stretched forth its mottled, snakey arms among the dark balsams, a round bundle of yellowish-gray fur began to turn over sleepily in its deep nest, stretching out first one black claw-tipped foot, then another, and yawning prodigiously, showing all its little sharp white teeth, trying hard to wake up again after its all day snooze. The bundle of fur, once fully awake, soon began to claw itself hastily up out of its nest, and when fully outside its door, it crawled warily out upon a limb of the Sycamore tree, and pecked curiously down into the Swamp beneath.

Of course the bundle of fur was nothing but just Gran'daddy Coon himself, as you might have guessed. Every evening he waited to hear the Hoot Owls "Whoo, whu-whu," and then he woke up, and not an instant before that.

Now Gran'daddy Coon had selected the Sycamore tree for his home, because he was very wise indeed. He knew that its bark was so slippery that he would have no visitors, because few could climb the tree. Besides, when he lay out flat upon a great limb, he could see everything which went on in the Swamp without himself being seen, just because the mottled coloring of the Sycamore matched his coat so precisely. And so, when the Coon dogs, wildly baying, and upon his scent, howled close by, Gran'daddy Coon would actually wait until they had reached the Sycamore before



GRAN'DADDY COON WORKED AND GNAWED AT THE SNARE UNTIL MOLLY COTTONTAIL WAS FREE

he would scramble inside his nest. Peering over a limb at the poor, foolish dogs, he would show all his teeth, and grin at them, watching them as they tore their shabby yellow ears cruelly on the thick hedge of thorns under the Sycamore; which sent them whining away, baffled and defeated.

Nobody knew just how old Gran'daddy Coon was, but he had lived a long, long time in the Swamp, and all the little wild things approved of him, because of his kind disposition, and because he was so old and wise.

Now Gran'daddy, having clawed himself up from his hole, came out and took a long look of approval at the beautiful scene spread out before him, down in the Swamp. He cocked his head to one side, and listened with his little round ears to the tall Pine trees over his head, which were whispering, whispering to each other all manner of wood secrets, as they bent and nodded and swayed. The Bat family were darting everywhere in and out among the shadows, their velvet wings making no sound, as they dived after the flitting, white Night Moths. But Gran'daddy Coon's ears heard them squeak to him, as they brushed low over his head.

A Screech Owl family lived two floors below him, in a knot-hole of the Sycamore. Three little brown owls, downy, with wings too small to fly, sat all alone, hunched together upon a limb, waiting while their mother flew off after their supper, sending back to them, little quavering "Who, o, o, o's" occasionally, just to tell them to be patient, and not be afraid.

The sight of the little Screech Owls waiting there for their supper suddenly reminded Gran'daddy Coon that he, too, was very, very hungry. Where should he find his supper? Ah, he knew. Far across the Swamp he remembered there was a great field of corn that surely must be quite ripe by this time.

But my, what a long distance to travel, for Gran'daddy was getting old; besides, he wore a heavy fur coat, and was very fat, and he dreaded a long journey, for the night was warm. But, oh, the mere thought of the field of plump, green blades, between which



GRAN'DADDY SCRAMBLED DOWN SO FAST HE ALMOST KNOCKED ONE OF THE BABY OWLS OFF HIS PERCH

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grew the silken covered ears, filled with
row after row of pearly, milky kernels of
corn, made shivers of delight and antici-
pation run down his back.

So he began to scramble and slide down
the trunk of the Sycamore, going so fast
that he almost knocked off the smallest
Screech Owl from its perch, which made
the Mother Owl chase him, and snap her
beak too close to his ears for comfort, as
he slid by. Once on the ground, his whole
mind on the corn feast in store for him,
he almost skipped for joy, rushing straight
through a little covey of innocent Par-
tridges, and scattering them right and left
like leaves in his haste.

Presently he came to a little brook,
and he was just turning over in his
mind if he should cross upon the stones,
or a log up stream, when he heard a
terrified "Squeak, squeak," which meant
help, help. It was one of the Skunk chil-
dren, who had tried to cross the brook,
and was caught beneath a whirling log.
He could not get out, soon he would
drown. So Gran'daddy Coon, who had
the kindest heart, signalled to the little
Skunk baby not to be afraid; then into
the brook he plunged, and with the little
creature clinging to his heavy fur coat,
Gran'daddy Coon swam back to the bank
of the brook—and the Skunk baby scamp-
ered home. Now, Gran'daddy was wet
and tired out, and very hungry, but he
shook the water from his fur coat, and
started for the corn field once more.

But again he heard a shrill cry of
agony; it was Molly Cottontail, one of the
Swamp people, caught in a willow snare.
Her eyes bulged, and her breath was al-
most gone. Gran'daddy Coon lost no time
in reaching her, and worked and tugged
and gnawed the snare with his sharp
teeth, until Molly was free. As soon as
her white, cotton tail vanished through
the ferns, Gran'daddy, more faint than
ever with hunger and fatigue, made his
way wearily to the corn field. He tore
off the green, silken husks from an ear of
corn, and then, as was his habit, he washed
the corn well in a little spring of water
close by and, taking the ear in his little
black claws, he feasted and gnawed until
he could eat no more.

Then, all at once he began to hear the
corn blades overhead rustle and clash to-
gether, making such a disturbance that
Gran'daddy listened with all his ears, and
through the whispering and rustling of the
corn he heard a voice, which said: "Oh,
Gran'daddy Coon, we, the Spirits of the
corn field, are abroad and we know all
about your kindness and self-denial this
night. We approve, and so, because when
the likes of you were faint from hunger
and yet helped others, and are always
kind to all the forest people, Mother Na-
ture will this night confer upon you a
badge of honor. Now go home and sleep."

So Gran'daddy Coon went back to the
Sycamore tree, and crawling down inside
his nest went to sleep. And the next night
when he came out into the moonlight, the
tall Pine trees overhead began to whisper
to each other excitedly, and so spread the
news through all the forest that Gran'-
daddy Coon had received a badge of honor.
For Mother Nature had marked his plain
gray tail with five beautiful jet black rings.
And do you know? To this very day
every Raccoon in the land wears precisely
the same number of rings about its plummy
tail which good Mother Nature gave to
old Gran'daddy Coon, ages and ages ago.

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Drudgery of Farm Life and Its Remedies

By Mrs. Bertha L. Stavert

President of the International Congress of Farm Women

I RECENTLY heard a prominent New York physician make the startling statement to the Congress of Farm Women at Colorado Springs that it was the mothers who are responsible for the farm failure and the desertion of the farm by the young people. His audience fairly gasped. What could he mean? There was hardly a woman there but could tell of rising at 4 o'clock in the morning and drudging till dark, day in and day out, the year around. That was exactly where the speaker made his point! Farm wives lived such hard, unlovely lives that their husbands became discouraged and their children left the farm to escape the awful drudgery that mother had endured.

I believe this is true. A woman who must be a wife, mother, housekeeper, gardener, poultry-keeper, calf feeder and several other things, can hardly be expected to have much time for ideals or real homemaking. There is one failing remedy for every ill or hardship whether it is experienced on an isolated farm or in an equally isolated city apartment building and it is the right attitude. It means better homes, happier children and a larger measure of contentment for the whole family circle.

BETTER homes are directly the result of rested mothers, not especially patient mothers, because there is a certain kind of patience which amounts to suppression and has a depressing effect on all those who have to live in close contact with it. The fretty, tired, discouraged mother is not only a poor homemaker, but no fit companion or governor for growing children. I say this advisedly because I know from experience that fretfulness, that tired utterly discouraged feeling which quite unfits a mother for her work, and when allowed to become chronic, turns this beautiful world of ours into a wilderness of desolation.

Home-making or home-improving, however, is first of all a mental process, and here let me emphasize that it is the woman's attitude toward her life and the conditions she must master that make or mar the peace and joy of her household. It does not matter whether the abode is a shack on the prairie, or the more prosperous and substantial farm house, or the great town mansion, it is only home because a woman makes it so. Just as the chemist tests milks and foods for their purity so home-making or bettering is the test of our womanhood and we must not be found wanting.

In a recent canvass of many farm homes in the United States and Canada one fairly representative farm was found to be well equipped with the most improved implements, such as plows, disc harrows, drills, cultivators, rakes, binders, etc., left right where they had been used last, exposed to the elements which wrought such havoc that many parts of the machinery had to be renewed every five years. The value of this equipment was estimated at \$14,000, perhaps more.

In the home of this same apparently prosperous farmer there was only a sewing machine to help the woman with her work, and this was expected to last a lifetime and must on no account be used by the children.

ANOTHER farm home was visited where the equipment was more evenly balanced. There were not only good implements for the field work, but there was a water system in the house, washing and sewing machines, a bread mixer, a vacuum cleaner and a rosy cheeked happy mother surrounded by obedient, joyous children. This man was called extravagant by his neighbors, simply because he had spent a fair share of his income to make his home a better place to live in.

He is the kind of farmer, however, who is becoming more and more frequent in Western America and Canada. Out on the prairies the serious work of nation building is going on. Until this western country was opened up to the great army of homeseekers, which have swarmed over our land, Canada as a nation was simply a little fringe of people along the border with a vast almost unknown frozen territory stretching away indefinitely toward the north. Comparatively few years have wrought the change which has placed Canada among the most prosperous nations and the prairie farmer and his brave wife have done it all.

What is now most needed in that new farming empire is the rural church with the spiritual uplift and social intercourse it affords; the model rural school for the education of the children, and good roads to enable the people to attend these institutions, but most especially are needed properly ordered homes for the growth and development of wholesome man and womanhood.

Royal Disdain

"Do you suppose there are any peeresses left in England?" inquired the plainly dressed woman with her arms full of bundles.

"Why, I suppose so, madam," replied the floorwalker in that soothing tone one uses toward the lunatics.

"Well," the indignant, humiliated little woman whose means limited her to the cheaper grades of everything, said, "I didn't know but what they were all over here working in this store."—Puck.

Good Advice

"Remember son," said Uncle Eben, "you mus' have judgment as well as enthusiasm. Good intentions is responsible for some o' de worst singin' in the choir."—Washington Star.

Parent's View

Photographer (to young man)—It will make a much better picture if you put your hand on your father's shoulder.

The Father—Huh! It would be much more natural if he had his hand in my pocket!

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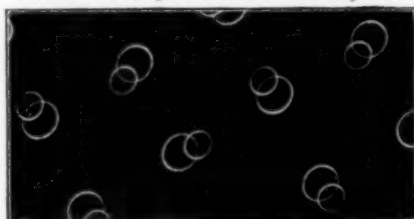
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All your friends will be glad to subscribe for McCall's Magazine, because it is now really worth \$1.00 per year. You may still offer any 15-cent McCall Pattern and a year's subscription all for only 50 cents. This is the biggest magazine bargain today.

Thousands of club-raisers tell us that our premiums are invariably better than expected. You will say the same after receiving some of our many new premiums. Never before have we offered such desirable and attractive premiums for so few subscriptions. Get busy at once.

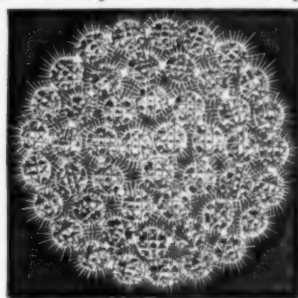
Cotton Taffeta Foulard Dress Given for only 9 McCall subscriptions



Premium 1002

Premium 1002—This is an elegant piece of high-lustre goods that looks almost like genuine silk. Has a beautiful silky appearance and splendid wearing qualities. Sold by stores at 35 cents per yard. 27 inches wide, figures are white, backgrounds are light blue, dark blue, brown and black. You may have your choice of these four colors. 9 yards of material and any one McCall Pattern you select, sent prepaid for only 9 yearly subscriptions at 50 cents each, or 6 subscriptions and 50 cents extra. Sample sent postpaid for two-cent stamp.

Latest Style Hat Pin Given for only 2 McCall subscriptions



Premium 835

Premium 835—This magnificent hat pin could hardly be more brilliant and beautiful if the set stones were real diamonds instead of imitations. Must be seen to be appreciated. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

Premium 1002-W—3 yards of Cotton Taffeta Foulard for waist sent prepaid for only 3 yearly subscriptions at 50 cents each.

A Pair of Stylish Kid Gloves Given for only 5 McCall subscriptions



Premium 235

Premium 235—You will be surprised to find how these gloves wear and keep their appearance. You may have either black, white or tan in sizes 6, 6½, 7, 7½ or 7¾. The black gloves also come in size 8. For only 5 yearly subscriptions at 50 cents each, we will send you a pair of gloves, prepaid, that you could not buy for less than \$1.25.

BEAUTIFUL FANCY WORK GIVEN

Pretty new designs stamped on fine material are offered as Premiums on pages 52, 53 and 54.

6 Beautiful Silver Teaspoons — 25-Year Guarantee — Given for Only 4 Subscriptions

Premium 661
—These Teaspoons have proved to be our most popular Premium.



Actual size of these magnificent Teaspoons is 6 inches.

Premium 661—Most elegant and artistic design; richly finished in the popular French gray effect. Extra heavily plated with pure silver. Guaranteed for twenty-five years. 6 of these exquisite Teaspoons sent prepaid for only 4 yearly subscriptions at 50 cents each. Premium 778—6 Wildwood Tablespoons to match Teaspoons 661, sent prepaid for only 7 yearly subscriptions at 50 cents each.

**SPECIAL RULE
ON ALL PREMIUMS**

Send 20 Cents Instead of Every Subscription You Are Short

Send for New Premium Catalogue—FREE

[Address all orders to The McCall Company, 236 West 37th Street, New York City]

Easy to Earn—Sure to Please

A Complete Kitchen Outfit Given for only 4 McCall subscriptions



Premium 625

Premium 625—Something every house-keeper needs. Means fewer steps, less annoyance, more rapid work and greater comfort. Every article is a household necessity and is used daily. Made of the highest grade of steel. Rubberoid finish hardwood handles. Will be an ornament to your kitchen. Given for only 4 yearly subscriptions for McCall's Magazine at 50c each. Receiver to pay express charges.

Handsome Pearl Bar Pin Given for only 2 McCall subscriptions



Premium 815

Premium 815—This beautiful gold-filled pin contains 19 pretty pearls. A very neat and effective pin which will appeal to all women of refined taste. Price \$1.00. Sent free, prepaid for only 2 yearly subscriptions at 50 cents each.

This Attractive Imported Clock Given for only 4 McCall subscriptions



Premium 826

Premium 826—This clock is a little beauty. It is a reliable timekeeper and is finished in either brass or gun metal. Price \$1.50. Size 3 x 4 1/2 inches. Sent prepaid for only 4 yearly subscriptions at 50 cents each.

Gold-Plated Chain and Locket Given for only 2 McCall subscriptions

Premium 9650

The chain is over 19 inches in length and the locket, attached to the chain, is finished in Roman gold plate, set with a brilliant imitation diamond. Of course, it has not much gold, but it is guaranteed to retain its color and finish for one year. We will send the locket and chain prepaid, for only 2 yearly subscriptions at 50 cents each. Extra big value.



Premium 9650

A \$1.00 Book—Dressmaking Self Taught Given for only 2 McCall subscriptions

Premium 1005—Learn to make your own clothes. Madam Carens' book is a condensed course of twenty complete lessons especially arranged for home study work. The book is 5 x 8 inches; 128 pages; 50 illustrations; cloth bound. Has an entire lesson on hand sewing, all kinds of fancy stitches, hems, seams, basting, etc. Also lessons on drafting garments to measure, buying of material, on sleeves, infants' and children's clothes, underwear, shirt waists, and in fact on every phase of dressmaking. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

A \$2.00 Eagle Fountain Pen Outfit Given for only 4 McCall subscriptions



Premium 702

Premium 702—This handsome russet writing set consists of:
1 "Rex" Fountain Pen, 14-k. gold pen guaranteed.
1 Filler for same.
1 "Spear" Pencil with extra box of lead.
1 "Magle Knife." 1 Rubber Eraser.
1 Combination Pen and Pencil Holder.
1 Metal Box, containing one doz. asst'd steel pens. Remember, we send you prepaid, the complete writing set shown above, packed in a handsome fancy box, for only 4 yearly subscriptions at 50 cents each.

Exquisite Gold-Finished Jewelry Box Given for only 2 McCall subscriptions



Premium 986

Premium 986—We cannot do justice by words or picture to the richness and luxurious appearance of this new premium. Plated with pure 24-karat gold; silk lining and corded. One of these beautiful gold-finished boxes on your dresser, will add a touch of refinement to the entire room. Size, 2 1/2 inches long, 2 1/4 inches wide and 2 1/4 inches high. Price, \$1.00. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

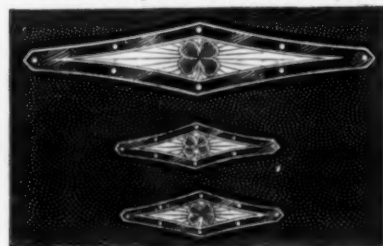
Solid Sterling Silver Thimble Given for only 2 McCall subscriptions

Premium 275—This thimble is handsomely engraved. It is not only very neat in appearance but will wear well. We will send any size desired for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.



Premium 275

Very Pretty Three-Piece Cloisonne Enamel Waist Set Given for only 2 McCall subscriptions



Premium 812

Premium 812—The combination of blue, gold and white, with a green clover leaf in the center, gives each pin a very handsome appearance. This set will delight any woman or girl. \$1.00 value. Illustration is only 1/4 actual size. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

You Must See These Premiums to Appreciate Their Value

Send for New Premium Catalogue—FREE

Address all orders to The McCall Company, 236 West 37th Street, New York City

Big Values Given for Easy Work

Ladies' Chatelaine Watch

Given for only 8 McCall subscriptions



Premium 1000

Premium 1000—This splendid new watch is a beauty. The smallest ladies' watch of its value. Has all the improvements of watches selling for much higher prices. Has a jeweled lever movement, quick train, white enamel dial with second hand, pull-out wind and set. Guaranteed one year. Your choice of nickel-silver or gun-metal case. Sent prepaid for only 8 yearly subscriptions at 50 cents each, or 5 subscriptions and 50 cents extra. Worth double.

Pretty German Silver Coin Purse

Given for only 2 McCall subscriptions



Premium 827

Premium 827—This pretty purse will please every woman who receives it. Has an extra long chain. Sent prepaid for only 2 yearly subscriptions at 50 cents each. Worth double.

Ladies' or Misses' Birth-Stone Ring

Given for only 2 McCall subscriptions

Premium 21—This 12-karat gold-filled ring is guaranteed for five years. The stones correspond to the month of birth as follows:



Premium 21

Jan.,	Garnet	July,	Ruby
Feb.,	Amethyst	Aug.,	Moonstone
March,	Bloodstone	Sept.,	Sapphire
April,	Diamond	Oct.,	Opal
May,	Emerald	Nov.,	Topaz
June,	Pearl	Dec.,	Turquoise

We will send this ring postpaid, set with your particular birth-stone for 2 yearly subscriptions at 50 cents each. Be sure to give your correct size and stone.

Ladies' or Misses' Signet Ring

Given for only 3 McCall subscriptions

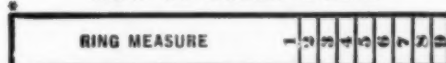


Premium 378

We will engrave this ring with any one letter and send it prepaid, for only 3 yearly subscriptions at 50 cents each. Give correct size.

Premium 378—This pretty ring is warranted 12-karat gold-filled and is highly polished, neat and most fashionable. Guaranteed 5 years.

HOW TO ORDER A RING



To get correct ring size, measure from star at top of "Ring Measure" with a piece of stiff paper that fits the finger and goes over knuckle. The number that the paper reaches to is your size. Send number only. Don't send slip of paper. Be sure to give correct size. We cannot exchange rings for other sizes when wrong size is given by club-raiser unless 10 cents is sent us when the ring is returned. 9 is largest size.

Gold-Plated Adjustable Bracelet

Given for only 2 McCall subscriptions



Premium 960

Premium 960—These bracelets are very stylish now and while they have but a very small amount of gold on them, retain their color and finish for over a year. Will fit any wrist. For only 2 yearly subscriptions at 50 cents each, this bracelet is unusually big value.

Large Leather Handbag

Given for only 5 McCall subscriptions



Premium 872

Premium 872—A genuine leather handbag that is both stylish and serviceable. Has an attractive frame, good leather lining and a roomy pocket, containing a leather coin purse. Price, \$1.75. We give this fine bag free, prepaid, for only 5 yearly subscriptions at 50 cents each, or 2 subscriptions and 50 cents extra.

A Pair of Good Lace Curtains

Given for only 3 McCall subscriptions



Premium 76

Premium 76—Each curtain is 2 yards 20 inches long by 2 feet 5 inches wide. Come in several designs, all very neat patterns. Hundreds of women who have received these curtains express surprise that we offer them for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We prepay delivery charges.

No Reader Should Miss The Above Extraordinary Premium Offers

Send for New Premium Catalogue—FREE

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*Write for
Premium
Book*

USE
the new
Koh-i-noor
Dress Fasteners in place of
hooks-and-eyes and other
dress fasteners. They're better.
Nothing to hook or to button—snap,
and they're shut, never to open until
you unfasten them. Lie close and
flat, without points to catch in laces
or hair. Wash-proof, too—won't rust
or pull off in the wringer. They save
time, eye-strain, temper, and give

better fit, looks, wear and satisfaction.
If you use them once you will never
go back to old-fashioned methods.
Koh-i-noor Fasteners have won the
World's first prizes. The fashion
creators all use and endorse them.
Be sure you get the genuine marked
K-I-N on each button. When you
buy ready-to-wear garments, it is to
your interest to have them made with
KOH-I-NOOR Fasteners. 10c a card of 12,
at leading stores. If your dealer cannot
supply you, we will refer you to one
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Always, when they are consulted.
As a result, a million children have this
double chest protection—this warmth and
snuggleness—this insurance against colds. No
open laps, no buttons.

Every mother can afford it, for the price
is kept way down.

If your child wears an old-time shirt it is
because you haven't known. So get the right
kind now.

Ask for Rubens Shirts, and be sure that this
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This shirt is our invention and our sole production. Makeshift imitations are not at all like it.

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Sizes for any age from birth. Made in cotton, wool
and silk. Also in merino (half wool). Also in silk and
wool. Prices run from 25 cents up.

Sold by dry goods stores, or sold direct where dealers
can't supply. Ask us for pictures, sizes and prices.

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(181)




No Buttons No Trouble
Patent Nos. 328988—330200

Some Evening Diversions

THERE is always a demand for new social amusements. How may one agreeably lead and entertain an evening party?

While invited friends are arriving at the house in the early part of the evening, and before you are quite ready to give attention to amusements that require the attention of all, it is well to introduce a few simple puzzles, which will afford an agreeable subject for conversation, and at once produce a flow of social feeling. The puzzles might be prepared on slips of paper before the evening, and be handed to guests as soon as the ceremony of formal introduction is over. These few may be of service, and will likely suggest others quite as interesting and pleasing.

Write your name in one letter.

Answer:

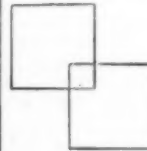
Read the following surprising sentence: ALL O.

Answer: Nothing after all.



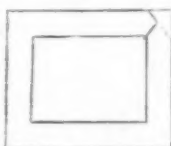
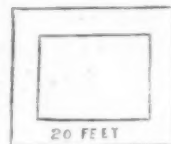
Make one word of the letters of words
new door.

Answer: One word.



Draw the figure on the left without taking the pencil from the paper or going over the same line twice.

The following diagram represents a fort. It is surrounded by a ditch twenty feet wide. Some soldiers have been out late and were afraid, on returning, to arouse the inmates. They had two boards, one eighteen feet in length, and one fifteen feet. How did they span the twenty-foot ditch?



In this way:

Not an Alibi

"But, your worship," pleaded the prisoner, "I can prove it was not me; in fact, at the time the gentleman lost his watch I was taking care of the baby. I can prove a—a—"

"A lullaby, yer worship," said the prisoner's lawyer, and even the hardened judge smiled.

Our Songster

The redbird has a brighter coat;
The tuneful little wren,
We doubt not, has a sweeter note
Than Biddy, our brown hen.
And yet her singing none can beat;
In all our earthly days,
We've never had a greater treat
Than Biddy's roundelays.
—Terrell Love Holliday.

Different Methods

First Little Boy—My ma got a new dress yesterday, and she threw her arms around my pa's neck. What does your ma do when she gets a new dress?

Second Little Boy—She says she'll forgive him, but he musn't stay out late again.



How to Save in Buying and Cooking Food

Told by Thousands of Women in
Armour's Monthly Cook Book



This Month, for the Best Recipes, We Award \$539 in Cash Prizes, and to All Who Contribute Recipes We Send the Cook Book FREE for Three Months. Each Month a New Contest.

Send us your name and your dealer's name for November number of this book, made up of recipes contributed by women all over the country—a unique exchange of ideas for the solution of domestic difficulties.

In it, every month, we publish the favorite recipes of 196 women; the ones by which they economize in buying and cooking food; which they serve every day; which their families and friends enjoy.

These simple, everyday recipes are aiding a hundred thousand women. It is these everyday recipes we ask from you.

We invite you to join this great domestic economy movement, enjoy its benefits, and contribute your share of helpfulness.

By sending in a recipe you are privileged to share the contributions of others and it may win you a generous cash prize.

The very simplest recipe is often the very best.

Old-Fashioned Shortening — Better Eating and Greater Economy

In the old days, when cooking was considered a fine art, leaf lard was practically the only shortening.

Housewives tried it out at home to insure purity and quality—

And the bread and cake and pastry and doughnuts they made with it were far more delicious than modern cooking.

"Simon Pure" Leaf Lard

is made only from the finest leaf fat, tried out in open kettles, as the best leaf lard always has been made. It is delicate, snowy white, absolutely pure—literally cream of lard.

Used whenever shortening is called for, it works miracles. You will find it better than butter.

Think over the dainties in which you use lard—the puff paste, pie crust, cakes, doughnuts, hot bread—and send us your favorite recipe. It will give you Armour's

Monthly Cook Book free for three months, and may win you the \$5.

Armour's

Home Delicatessen Service

gives you an almost endless assortment of delicate, wholesome and toothsome lunch-time and supper-time dainties.

There is *best* boned chicken and turkey, appetizing potted and deviled meats, ready-to-serve corned beef hash, veal loaf, pork and beans, mince meat—over 100 different dishes in all, including a number of savory soups.

We want recipes in which you use potted meats, etc. Your favorite may win you a \$3 prize. It will, anyway, give you the benefit of the cook book for three months.

How Foreign Cooks Set Bountiful Tables at Low Cost

Extract of Beef—that is the secret—used to give rich beef taste to the nutritious low-priced meats that only lack

juice and flavor to equal porterhouse.

Armour's Extract of Beef, the richest most highly concentrated extract made, gives you this rare beef flavor in all its original deliciousness. Its use is the short cut to economy and good living combined. A recipe which calls for Extract of Beef will secure you Armour's Monthly Cook Book for three months—and may win you a cash prize of \$2.

Send yours in—it takes only a minute.

Ham and Bacon Quality Assured You by "Star" Brand

Armour's "Star"—the "Ham What Am"—is famous everywhere for its old-fashioned quality and flavor—its delicate pink-and-white deliciousness when baked or boiled—its juicy richness, broiled or fried. For ham and bacon with the magic flavor of old-time days, you want Armour's "Star." If you know some especially satisfactory way to cook or use ham or bacon, write and tell us about it.

Remember, any recipe brings you the cook book—an extra good one a \$1 prize.

What *Armour* Facilities Mean to You

How they assure you, always, absolutely reliable and dependable food quality at the very lowest price, is a story that every American woman should know for her own protection.

For it is the aim and ambition of Armour & Company to supply you with the finest and best food products.

Hundreds of thousands of women know that safety and security are theirs in every product that bears the Armour brand. That it means the highest quality in addition to the purity guaranteed by the U. S. Government inspector's stamp. They know that to trade with an Armour dealer is insurance against inferior products—an insurance that also saves you money.

For the wonderful far-reaching buying power of Armour & Company brings the most important food products from

every state in the Union to your market. It provides you with fresh meats and poultry, with delicate hams and bacon and finest lard, and with an almost endless assortment of deliciously prepared products—all ready to serve and eat.

By going to the world for our products we have first choice of the best each section produces. And our limitless shipping facilities enable us to transport this best under conditions that deliver it to your dealer in the prime and pink of condition—at prices no other food purveyor can possibly better.

With the high cost of living perplexing and disturbing most housewives assurance that you are getting the best and most for your money is a reassuring safeguard—a safeguard guaranteed to you by the name of Armour.

DIAMOND DYES



"I Copied The Colors"

"I found a suit and a dress that I liked so much in the ——— Magazine, illustrated in beautiful new shades—a blue and an orange. I got the patterns; I had the material from some last winter clothes and I copied the colors with Diamond Dyes, with perfect success."

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You Can Have The Newest Colors

All the latest shades like the illustrations above are easily obtained with Diamond Dyes. You can keep up to date in colors—have the newest styles in suits and gowns. You can renew your wardrobe—transform the colors of feathers, laces, trimmings, and stockings. You can change the colors of your curtains and draperies and brighten up the entire home. Learn the magic of transforming colors with Diamond Dyes.

There are two classes of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in Blue envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in White envelopes.

Here's the Truth About Dyes for Home Use

Our experience of over thirty years has proven that no one dye will successfully color every fabric.

There are two classes of fabrics—animal fibre fabrics and vegetable fibre fabrics:

Wool and Silk are animal fibre fabrics. Cotton and Linen are vegetable fibre fabrics. "Union" or "Mixed" goods are 60% to 80% Cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woollen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

Do Not Be Deceived

For these reasons we manufacture one class of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, and another class of Diamond Dyes for coloring Wool or Silk, so that you may obtain the very best results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed goods, use the Diamond Dyes manufactured especially for Cotton, Linen, or Mixed Goods.

AND REMEMBER: To get the best possible results in coloring Wool or Silk, use the Diamond Dyes manufactured especially for Wool or Silk.

Diamond Dyes are sold at the uniform price of 10c per package

Valuable Books and Samples Free

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you that famous book of hints, the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of Dyed Cloth—Free.

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